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THE SERAPH:

A COLLECTION OF

SACRED MUSIC:

CONSISTING OF THE MOST CELEBRATED



ARRANGED GENERALLY IN FOUR VOCAL PARTS:

INCLUDING

MANY WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY, AND SEVERAL

ENTIRELY NEW, COMPOSED FOR THIS WORK;

EMBRACING

ALL THE VARIETY OF METRES IN GENERAL USE, WITH A PARTICULAR REFERENCE TO THE CLASSIFICATION OF THE HYMNS OF THE PROTESTANT EPISCOPAL CHURCH.

ALSO, -THE RUDIMENTS OF MUSIC,

AND A FEW PRACTICAL LESSONS FOR THE USE OF SCHOOLS.

BY JOHN COLE.

Baltimore:

PUBLISHED BY THE EDITOR, AND SOLD AT HIS MUSIC STORE, NO. 137, MARKET-STREET
Price One Dollar single—or Nine Dollars per dozen



DISTRICT OF MARYLAND, TO WIT:

BEIT REMEMBERED, That on this sixth day of August, in the year of our Lord One Thousand Eight Hundred and Twenty-seven, and of the Independence of the United States of America, the fifty-first, John Cole, of the said District, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit:

"The Seraph, a collection of Sacred Music; consisting of the most celebrated Psalm "and Hymn Times, arranged generally infour vocal parts; including many which have "never before been published in this country, and several entirely new, composed for "this work; embracing all the variety of metres in general use, with a particular re- "ference to the classification of the Hymns of the Protestant Episcopal Church. Al- "so.—the Rudiments of Music, and a few practical Lessons for the Use of Schools.—

" By John Cole."

In conformity to an Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of MAPS, CHARTS, and BOOKS, to the authors and proprietors of such copies during the times therein mentioned!"—and also to the Act, entitled "An Act for the encouragement of learning, by securing the copies of MAPS, CHARTS, and BOOKS, to the authors and proprietors of such copies during the times therein mentioned," and extending the Papers."

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

The great change which, within a few years, has taken place with respect to the style of Music proper for the Church, is cause of much rejoicing among those who have been labouring for years to effect this revolution. Instead of the constant cry for new and lively tunes, we now find that singers are becoming satisfied with simple melodies, without fugues, long slurs, divisions, and vain and often ridiculous repetitions. Many of the Tunes which were only occasionally sung out of respect to the elder part of the congregation, are now beginning to be prefered to those of a lighter class—this will account for the many changes which have been made in this work, when compared with the former edition: several pieces having been omitted, in order to give place to those which are calculated to be more useful.

16

In making this selection, most of the modern English publications and some few of our own,* have been consulted; but as very few of these agree in the mode in which even the most common tunes are harmonized, it became sometimes a difficult task to decide which was best amongst so many that were good—that which presented the fewest difficulties, has generally been adopted. It is scarcely necessary in this wonderful age of improvement, to say any thing in defence of such pieces as appear in a new dress; those who are capable of judging of the "why and the wherefore," will be satisfied, and those who are not, must be indulged in the privilege of grumbling. Some few tunes have been retained and others added, which are not in good taste; but as they have been long familiar to our ears, and are frequently called for, they have been permitted to occupy a station among their betters.

The German Tunes, will furnish a rich treat to the admirers of genuine psalmody. Judgment, No. 180, has been sadly mutilated, in some of our books; even the Air has been anglicised—it is here restored to its original form, the harmony by Rink. On the opposite page will be found a gem of the first water, composed in the Phrygian mode and transposed a third higher. Several others might be pointed out as worthy of particular notice; but it is presumed their own merits will bring them into notice.

In selecting Airs adapted to the peculiar metres of the new Hymns of the Protestant Episcopal Church, care has been taken to avoid every thing which might lead to an improper association of ideas; and those who expect in this department to find—"Deil tak the wars"—"O send Lewis Gordon hame," &c. will be disappointed. The Rev. George Whitfield once observed in playful mood, "that it was a pity to let the devil have all the pretty times," and this is often quoted as an apology for introducing song times even of the worst kind, into public worship; there are those however, who question the propriety of robbing even the Devil; especially of articles only fit for the use of his friends.

On account of the great scarcity of Counter-tenor voices, the Alto is now commonly performed by Boys, and Ladies with deep voices; I have therefore for their accommodation, and without much incommoding the counter tenor singer, written this part as a second treble; thereby giving the notes their proper place in the harmony, and at the same time furnishing a part for a second Violin or Clarinet if wanted—this part also, generally presents to the eye of the Organist, the essential harmony. The Tenor is written on the Treble scale, and is placed on the upper staff of the score—the critic will discover occasional false progressions in this part, unless he reads it an octave lower.

Very few directory terms are made use of; this matter is left to the discretion of those whose province it is to govern. I would remark, however, that as far as my observa ion has gone, the old psalm tunes are generally sung too slow. Dr. Crotch, professor of music at Oxford and president of the Royal Institution, in his book of Psalm tunes, has directed the time by the Pendulum, and has marked such tunes as Windsor, York, &c. at two feet to the Minim—Crowle, Burford, Bedford, Hanover, &c. two feet is inhehes, and Old Hundred at three feet; but after all, the subject of the words is the best guide. Even the passages marked Pia, For, Cres, &c. may not always be proper; who for instance would sing "Let the loud Occan roar her joy" piano, if even it were so marked. Let the conductor, at least, understand well the subject of the Psalm or Hymn; he may then by a gentle whisper, convey his ideas to the singers, and produce effects which cannot be done by any arbitrary rule.

Friendly hints for the improvement of the future editions of this work are solicited, and will receive all that attention which they may deserve.

^{*}Among these were "The Boston Handel and Haydn collection of Church Music," a work that has done more towards improving the public taste, than any other similar publication extant.

METRICAL INDEX.

Common Metres	-Major. Irish	43	G Common Metres	_ Minor	Fator	120	1 7 . 74		10		
	Kemp	65			Hinton	139		$lin:r_i$	Pentonville		9
Aldwinkle	45 Liverpool	55		96		138		150	Resignation		4
Abington	47 Manchester	58	D	90	Kenyon College	116		146	Shirland		1
Abridge	54 Medfield	66	Danas	93	Kent	125	Derhy	144			17
Asylum	59 Mount Pleasant		Brunswick	94	Luton	119	Greeham	145			12
Arundel	63 Marietta	81	Dathan	99	Langport	136	Mercy	153			16
Arlington	65 Nottingham	84	G1	91	Manneim	106	Nevins	149			4
Annapolis	75 Oxford	34	Calmana	100	Morning	113	Seabury	148			14
Advent		46	Conslina	101	Morning Hymn	120	Veni Creator	152			
Ashley	82 Ossory	85	12		MIISSIOII	122	Windham	147	Short Metr	es-Min	ior.
Blandford	215 Peterborough	68	04 01 4	89		141	Westbury	151			
Bellville	36 Rosse Chappel	37	St. Mary's	92	Nazareth	109	Westudiy	131	Aylesbury		25
Bradford	39 Rochester	31	Walsal	95	Newnham	128	Short Metres-M	aion	Langdon		30
	48 Salem	49			Newry	131	Short Metres—512	4/01.	Ormond		26
Bethlehem	50 Swanwick	74	Whithy		Norfolk	133	Aurora	19			27
Broadmead	57 St. James'	32	Windsor	98	New Sabbath	142	Brandenburg	11	St. Brides		28
Redford	61 St. Anne's	33	Town Motors	Malon	Old Hundred	102	Bolton	21	Zanesville		29
Bath Chappel	69 St. Stephen's	35	Long Metres-	Julijor.	Orra Moor	112	Baltimore	22			
Broomsgrove	71 St. John's,	44	Augsburg	107	Portugal		Carlisle	2			
Cambridge	70 St. Martin's	52		127	Plymouth		Cambridge	6			
Clifford	78 St. Gregory's	62	Angel's Hymn		Park-street		Cranbrook	7			
Cincinnati	83 St. Matthew's	87	Addison		Portuguese Hymn		Croydon	10			
Devizes	72 Tottenliam	42	Bohemia	105			Dover	8			
Easton	51 Tweed	60	Bowen		Seasons		Eastbourne	5			
Fulham	31 Tunbridge		Calvert		St Peter's		Epiphany	24			
Gainsborough	52 Weimar		Charleston	123	Triumphant Zion		Frome	18			
Geneva	76 Winthorpe		Duke-street		Tallis		Gambier	13			
Great Milton	86 Westminster		Eislehen		Waldeck		Louisville	3			
Havanna	53 Wilton	73	Effingham	111	Warrington		Leghorn	20			
Hungerford	67 Wareham	77	Ebenezer	117	Wells		Mount Ephraim	15			
Heavenly Joy	80		Evening Hymn		Winchester		Newton	93			
2	,		arching Hymn	101	AA THEHEREY.	100	TACMEDII	40			

Class II. No. 1,	Invitation 167		Class III. No. 2,	Class IV. No. 4 or 8.7.4.	Class IV. No. 5.
	Salisbury 163 Westville 168	Judgment 180	or 7s 6 lines.	Tivoli 204	Bethel 211
Habakkuk 157	Class 11. No. 4, or 148th.		Turin 194 Zion 193		122d Metre.
Morden 155		Cobourg 181			Temple 217
	Lenox 170		Class III. No. 3, or 8s & 7s.	Class IV. No. 2.	Worship 216 50th & 115th Metre.
Class II. No. 2, or 113th.	2 m v	,	Dentation	Belvidere 207	Walworth 218
	Southbury 175 Trumpet 171 Trinity 172		Magnus 195 Rose Hill 198		
Didsbury 160 Furley 162	·	Delaware 188	Sicilian Mariners 196	Class IV. No. 3.	Hymn 145, Amsterdam
Mecklenburg 159 Newcourt 161	Trumo 176	German Hymn 182	Sardinia 197 Smyrna, 8 lines 200	walton 208	Hymn 152, Leoni 212
		Hotham, 8 lines 190 Leipsic 183	Westborough 199	Class IV. No. 4.	
Class II. No. 3, or 112th.		Litany, 8 lines 192 Saurin 186		Adoration 209 Carrollton, Appendix 22	
Cumberland 164	Missionary Hymn 178	Vermont 189	Edom 202	Hamilton 210	
Carthage 166		Victory, 8 lines 191		Refuge, Appendix 9	

CONTENTS OF APPENDIX No. I.

Crucifixion			Hymn 62		Father of Mercies			
Carrollton .			. " 187	" 22	Lord of Life		Hymn 117	" 12
Denbigh			" 103	" 10	Lo! my Shepherd			" 30
Dying Christian			. " 191	" 17	Refuge		" 144	" 9
Denmark			" 154	" 22	Shout the Glad Tidings .		. 66 46	44]

No. 60, Pifth Stave, fourth Bar, third Note-for B, read D, fourth line.

65, Fourth Stave, eleventh Bar, erase the Flat.

94, Second Stave, first Bar, erase the upper Note E.

148, Seventh Stave, sixth Bar, last Note, should be D, fourth line.

167, The words under the Bass, should be marked, Verse 2. 175, Seventh Stave, eighth Bar, the erotchet should be A.

179, Seventh Stave, last Natural before the C, should be erased and placed before the A

201, Third Stave, last Note but one, should be B.

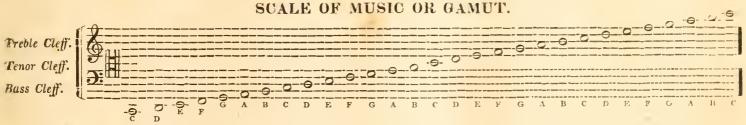
216, Third Stave, sixth Bar, the tye should be under the two first Notes.

Appendix, page 17, fourth Stave, second Bar, the Minim should be F, fourth line.

GENERAL INDEX.

	\mathcal{N}_{o} .		No.		No.	1	No.	1	No.		No
* Aurora	19	* Brunswick	94	* Ebenezer		Luton	119	Peterborough	68	Tottenliam	42
Aylesbury		Bether	99	Evening Hymn	121	Langport	136	Portugal	0 -	Tweed	60
Aldwinkle			105	Eaton	_	Lennox	170	* Plymouth		Tunbridge	79
Abington				Elenthorpe	185	Leipsic	183	Park Street		Triumphant Zion	143
Abridge	54	Bremen		Edom	202	Leoni		Portuguese Hymn		Trumpet	172
Asylum				Frome	18	Mount Ephraim		Resignation		Trinity	171
Arundel		* Belvidere		Fulham	31	Manchester	58	* Rosse Chappel	37	Truro	176
Arlington				Funeral Thought	88	Medfield	66	Rochester	41	Turin	194
*Annapolis				* Furley	162	Mount Pleasant		* Redemption		Tivoli	204
* Advent	82	Cambridge	6			* Marietta		Romaine		* Cemple	2 7
Aldenburg			7	* Geneva	76	Manheim		Rosehill		Universal Praise	154
Augsburg	20	Croydon	10	Great Milton	86	Morning		Shirland	1	Veni Creator	152
Alfreton	127	Carollton—Appendix	-		145	* Missionary, Hymn		Sutton	17	* Vermont	189
Angels Hymn	129	Cambridge		German Hymn	182	Magnus		Southwell		* Victory	191
Addison		Clifford	78					Salem	49	* Wyatt	14
Armley			83	Gainsborough	52	* Morning Hymn		Swanwick	74	Weimar	38
Antwerp		Crowle	91	Havanna	53	* Morning Star		Seasons	118	Winthorpe	40
Artaxerxes				Hungerford	67	Mercy		* Seabury	148	Westminster	56
Alcester			10:	* Heavenly Joy	80	Morden		Salisbury	165	Wilton	73
Attercliffe .			114	Hinton	138	Mecklenburg	159	* Southbury	175	Wareham	77
Adoration		Charleston	123	* Habakkuk	157	* Mount Zion	174	* Saurin	186	* Walsal	95
Amsterdam	213	* Christ Church	158	Heber	179	Newton	23	Sicilian Mariners	196	Whitby	97
Aveley	2'4	Cumberland	164	Hotham	190	Nottingham	34	Sardinia	197	Windsor	98
Ashley	215	Carthage	166	Hanover	205	Nazareth	109	Smyrna	200	Waldeck	108
Brandenburg	11	Cobourg	181	Hamilton	210	Newnham	128	St. Thomas'	12	Warrington	126
Bolton	21	Dover	8	trish	43	Newry	131	St. Bri-le's	28	Wells	130
* Baltimore	22	Devizes	72	lckleford	156	Norfolk	133	St. Jame's	32	Winchester	139
Blandford	36	Duke-street	131	Invitation	167	* Nevins	149	St. Anne's .	33	Windbam	147
Bellville	39	Derby	144	Judgment	180	Newcourt	161	St. Stephen's	35	Westbury	151
Bradford	48	Didsbury ·	160	Kemp	65	* Nashville	203	St John's	44	Westville	168
Bethlehem	50			* Kenyon College	116	New Sabbath	142	St. Martin's	52	Westborough	199
Broadmead	57	Delaware	188	Kent		Ormond	26	St. Gregory's	93	Walton	208
Bedford	61	Eastbourne		* Litany		Oxford		St. Matthew's	87	Worship	216
Bath Chappel	69	Epiphany	24		3	Ossory		St Olave's	89	Walworth	218
Broomsgrove		Easton		Leghorn	20	Old Hundred		St. Mary's	92	* Zanesville	29
Burford				* Langdon	30	* Orra Moor		St. Peter's		Zyon	193
* Bangor	93	Effingham	111	Liverpool	55	Pentonville	9	Thatcher	16		

THE RUDIMENTS OF MUSIC.



The above Scale exhibits a series of Notes from double C, in the Bass, to C in alt, in the Treble; arranged on two Staves, or Staffs, of five lines each. The lowest is called the Bass Stave, and has the Bass, or F Cleff placed at the beginning. The upper is called the Treble Stave and has the Treble or G C fi at the beginning. A middle, or Tenor Scale is formed by borrowing two or more lines from the Bass, and as many from the Treble as may be wanting to make up its Stave.

THE SCALE DIVIDED,

Shewing the connexion of the different parts of Music, as they are arranged in this work, and the compass of the several voices

Tenor part, transposed into the Treble Scale—Men's Voices.

Alto, or Second Treble—Boys and lowest Female Voices.

Treble, or Soprano—Highest Female Voices.

Base—Lowest Male Voices.

The description of the different parts of Music, as they are arranged in this work, and the compass of the several voices.

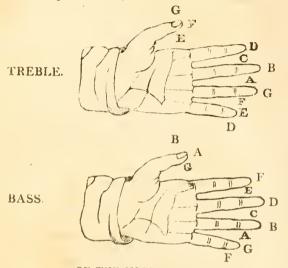
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The names of the lines and spaces, may be learned by the hand; the little finger representing the first line, and the thumb the fifth—thus:—



OF THE NOTES AND RESTS.

The length of a Note, with regard to *Time*, is known by its form. There are six different sorts of *Notes* now in use, with their corresponding *Rests*, or marks of silence, as follows:



The proportions which the above Notes and Rests bear to each other, are shewn in the following Table:-



The forms and proportions of these Notes and Rests should be strongly impressed on the mind. A very simple mode of learning their proportions, is to compare the Scmibreve to a dollar, the Minim is then a half dollar, the Crotchet a quarter, the Quaver an eighth, and the Semi-quaver a sixteenth.

A Dor, after a Note or Rest, adds one half to its length: thus, a Dotted Semibreve is equal in duration to three Minims; a Dotted Minim to three Crotchets, &c.

Example:

A FIGURE 3, placed over or under three Notes, signifies that they are to be performed in the time of two of the same kind without the figure; thus, three Crotchets are reduced to the time of two, &c.—they are called Triplets.



OF THE OTHER MUSICAL CHARACTERS.

A FLAT, -b- lowers a Note half a tone.

A SHARP, = raises a Note half a tone.

A NATURAL, -- restores a Note made Flat or Sharp, to its original sound.

FLATS OF SHABES placed after the Cleff, regulate the Scale, and are called the Signature of the Kev.

FLATS, SHARPS, or NATURALS, placed before a Note, are called accidentals.

A BAR, is used to divide the Notes into equal measures.

A DOUBLE BAR, or denotes the end of a movement, or the end of a line of poetry.



A SLUR OF TTE, is drawn over or under so many Notes as are sung to one syllable. When Quavers, Semi-Quavers, &c. are grouped together, the I'ye is frequently omitted.

A REPEAT, or S shows what part of time is to be sung over again.

A DOUBLE ENDING,

1 2 signifies that before repeating, the Note under figure 1 is to be sung; and at repeating, the Note under figure 2, omitting the first.

A CRESCENDO, ____ signifies a gradual increase of sound.

A DIMINUENDO, ____ signifies a gradual decrease of sound.

A Swell, significs a gradual increase and decrease of sound.

A PAUSE, A leaves the time of the Note or Rest over which it is placed, to be protracted at the pleasure of the performer or leader.

STACCATO MARKS, 1 1 1 are placed over such Notes as are to be performed in a short and distinct manner.

OF TIME AND ITS SIGNATURES.

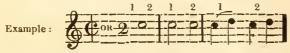
All Music is divided by Bars or perpendicular lines, into equal measures, governed by the signature at the beginning.

Simple Common Time, has three signs:

The First, contains the value of a Semi-breve in each measure, and is beat with four motions.



The Second, or 2 also contains the value of a Semi-breve in each measure, and may be beat with two motions.



The THIRD, contains the value of a Minim in each measure, and is generally beat with two motions; though it frequently requires four.—See No 154.



Simple Triple Time, has three signs.

The First, $\frac{3}{2}$ or three Minims in a Measure.

The Second, or three Crotchets in a Measure.

The Tunn, a or three Quavers in a Measure.

These are all beat with three motions.

Observe, the upper figure denotes the Number, and the lower one the Degree of the Note, or fractional part of the Semibreve.

Compound Common Time, has two signs.

The First, Contains Six Crotchets in a Measure, and is usually beat with two motions.

The Second, Secondains six Quavers in a Measure, and beat as the former.

There are also other signatures; which are explained by the figures.

OF THE DIATONIC SCALE AND ITS MODES.

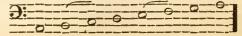
The Natural or Diatonic Scale of Music, consists of a gradual succession of eight sounds, including five whole tones and two half tones. The situation of these semitones is not always the same, but varies according to the mode.—These modes are called Major and Minor; and every Major has its relative Minor, which commences a third below. The Natural Major mode, has C for its Key Note, and its relative Minor Key is A.

Example of the Major Mode of C:



Note.—The situation of the Semitones, is indicated by the ties; they lie between the third and fourth and the seventh and eighth.

Example of the Minor Mode of A, commencing a third lower.



There are peculiarities in this mode, which will be explained in the Practical Lessons.

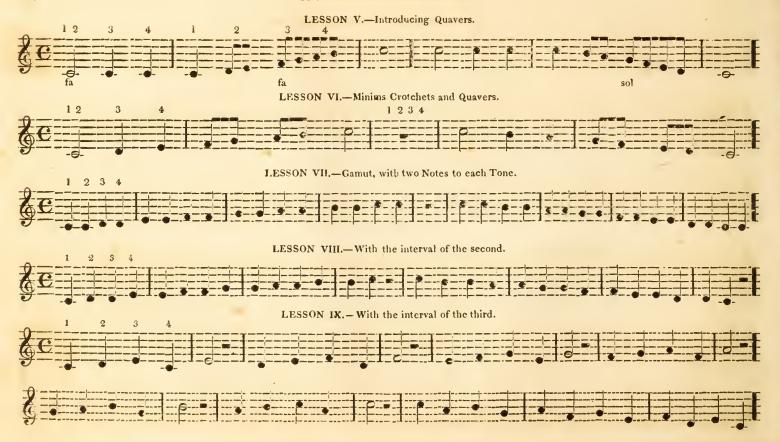
* When we speak of distances, as thirds, fourths, &c. the two extremes are always counted—thus, from A to C, is called a third, from C to G, a fifth, &c.

PRACTICAL LESSONS.

In practising Musical Lessons, it is customary to apply certain Syllables to the several intervals. The Italians use, Do, Re, Mi, Pa, Sol, La, Si; applying them to Lines and Spaces as we do the Letters, without regard to the change of Key. The mode which generally prevails in our Schools, is to repeat three of them in the Octave, and to preserve the same order in all the Keys—thus: Fa, Sol, La, Fa, Sol, La, Mi. Mi is the governing Note, and when there is neither Flat nor Sharp at the Signature, B is Mi.

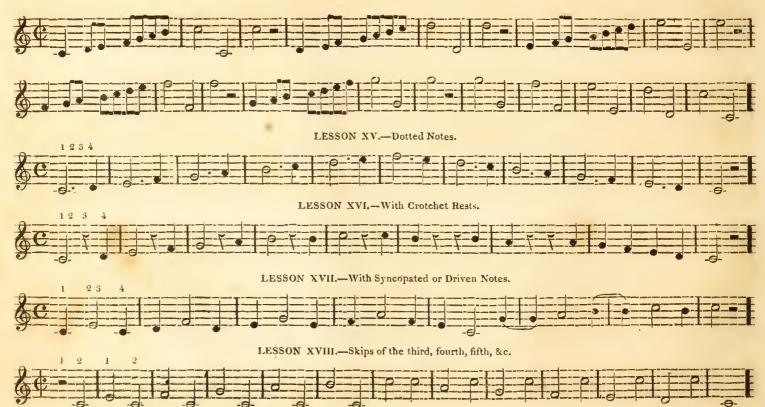


† The first and third Crotchets, are accented, or strongly marked.





LESSON XIV. - Octaves.



OF THE MINOR MODE.

The Minor Mode differs from the Major, on account of the situation of the Semitones. In raising the first third, we have a Semitone less than in the Major Mode, and it is this third, which gives it its peculiarity. The ascending Scale differs also from the descending Scale; for in ascending it is necessary to make the sixth and seventh Sharp, and to restore them to their natural sound in descending. As it is more to our purpose to do this, than to know why it is to be done, we shall refer the scientific enquirer to Callcott's Musical Grammar, or Kollman's Essay on Musical Harmony, and proceed to the Scale—the natural series of which, commences with A.

MINOR SCALE.



This Mode presents difficulties which are not easily surmounted. The change of syllables, as under the Treble, has been recommended; but as a change of name does not change the sound, and as the four last notes in the ascending Scale are the same as in the Major mode, I have added a series of syllables under the Bass, which will give the true sound, recollecting to raise a whole tone from one sol to the other. But the best method is to sing the Scale to an instrument.

LESSON IN THE MINOR MODE.



The above Scale is formed by dividing the whole Tones of the Diatonic Scale, and presents a series of twelve distinct sounds; either of which may, by the use of Flats or Sharps, be made a Tonic or Key Note. These Flats or Sharps change the situation of the Syllables, and as mi is the governing Note, its situation ation may be found by the following rule:

If B be Flat, mi is in			E	If F be Sharp, mi is in		F
If B and E be Flat, mi is in .			.A	If F and C be Sharp, mi is in.		C
If B, E, and A be Flat, mi is in .			D	If F, C, and G be Sharp, mi is in.		G
If B, E, A, and D be Flat, mi is in	n .	,	G	If F, C, G, and D be Sharp, mi is in.		D

If an accidental Flat occurs, it produces a temporary change of Key, of which it is the fourth; and consequently must be called fa.



If an accidental Sharp occurs, it produces a temporary change of Key, of which it is the seventh, and consequently must be called mi.



OF THE APOGIATURA, OR LEADING AND AFTER NOTES.



. Idagio, (or . Ido.) signifies the slowest time.

- Affettuoso, tender and affectingly.
- Allegretto, a little brisk.
- Allegro, (or Allo.) brisk. Findente, rather slow and distinct.
- Andantino, somewhat quicker if an Andante. parts. Chorus, signifies that all the voices sing on their respective
- Crescendo, (or Cres.) to increase the sound.
- Da Capo, (or D. C.) to return and end with the first | Diminuendo, to diminish the sound. [strain Forte, (or For. or F.) loud.
- Fortissimo, (or F. F.) very loud. Largo, somewhat quicker than Grave.
- Larghetto, not so slow as Largo. Maestoso, with majesty.
- Moderato, moderately.

- Mezzo Forte, (or M. F.) moderately loud.
- Mezzo Piano, (or M. P.) rather soft.
- Piano, (or Pia.) soft.
- Pranissimo, (or P. P.) very soft.
- Spiritoso, (or Con Spirito,) with spirit. Tasto, no chords.
- Tutti, all-a word used in contradistinction to Solo. Vivace, in a brisk and animated style.

THE SERAPH.

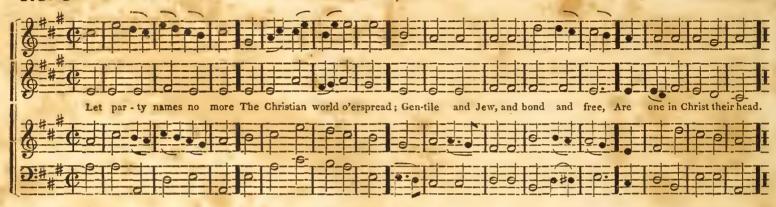
SHIRLAND, S. M.

Stanley.

Let diff'ring na-tions join, To ce-le-brate thy fame: Let all the world O Lord com-bine, To praise thy glorious name.







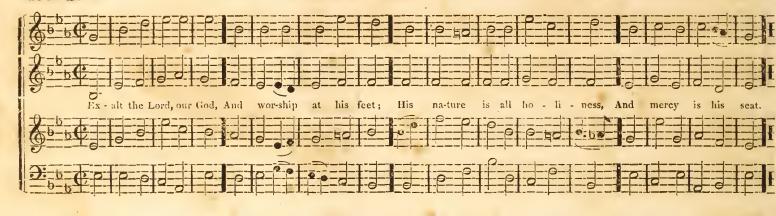
No. 7.

CRANBROOK, S. M.

T. Clarke.



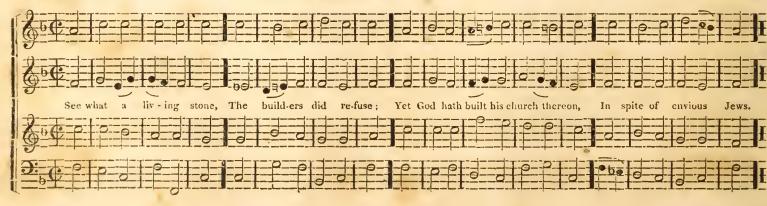


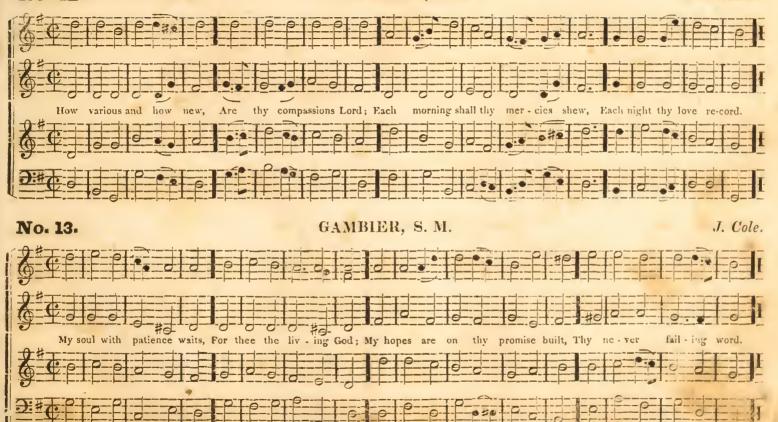


No. 11.

BRANDENBURG, S. M.

Adapted from the German.





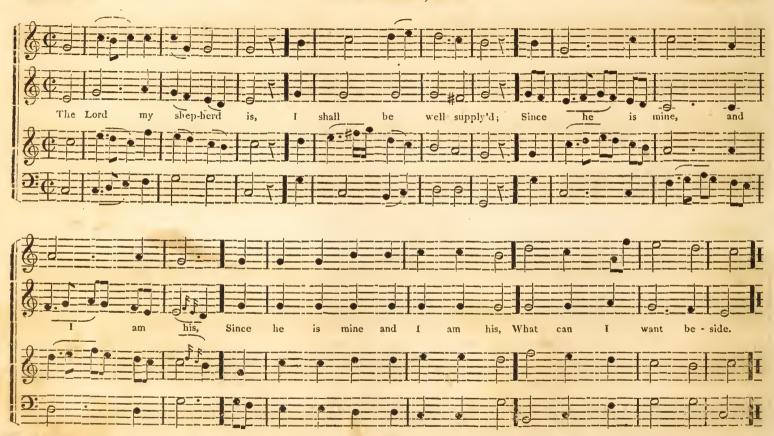




No. 17.

SUTTON, S. M.

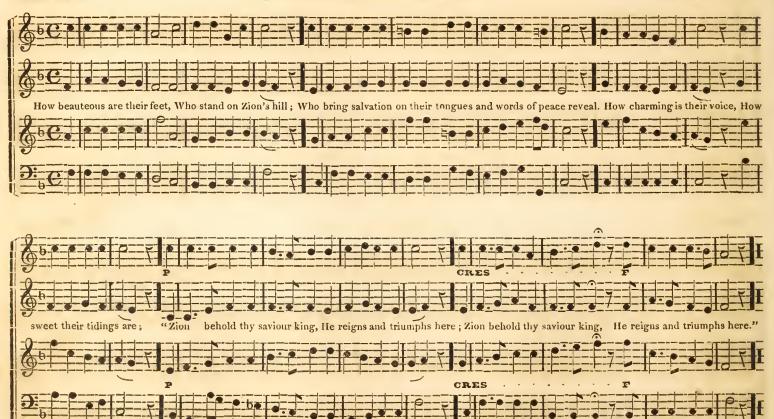






The following Coda may be sung after the last verse:







No. 26.

ORMOND, S. M.

.M. Cooke.





No. 28.

ST. BRIDE'S, S. M.

Dr. Howard.



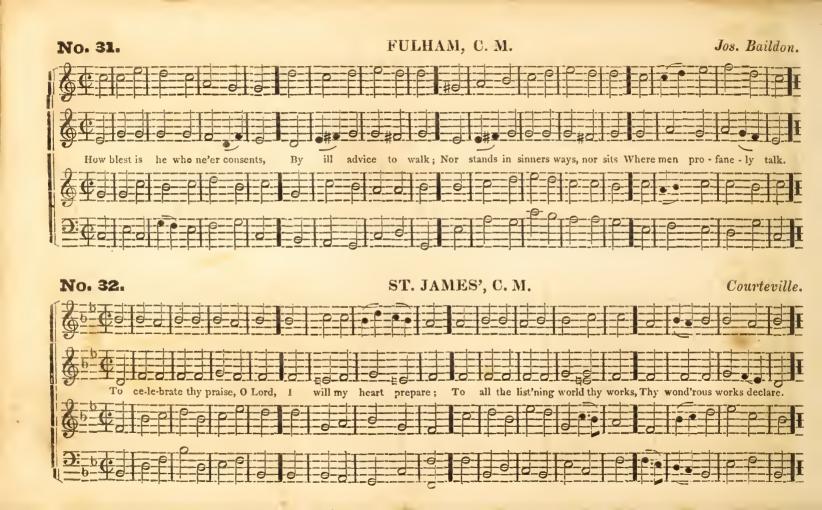


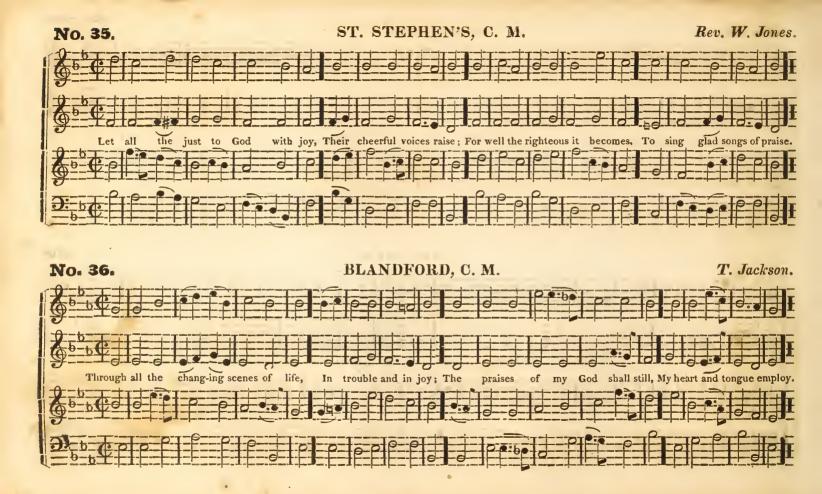
No. 30.

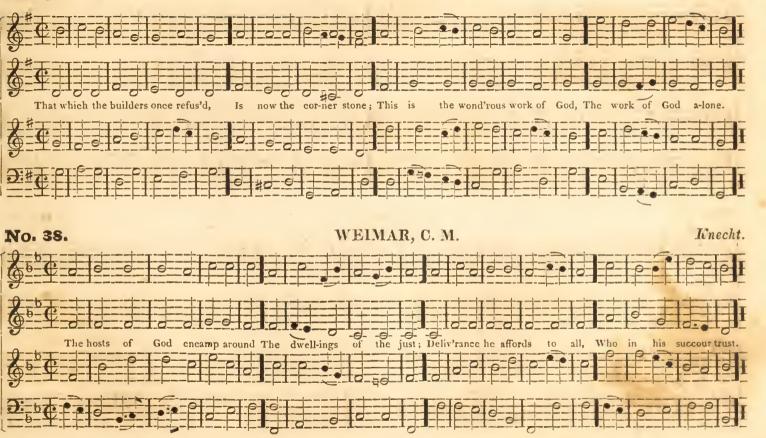
LANGDON, S. M.

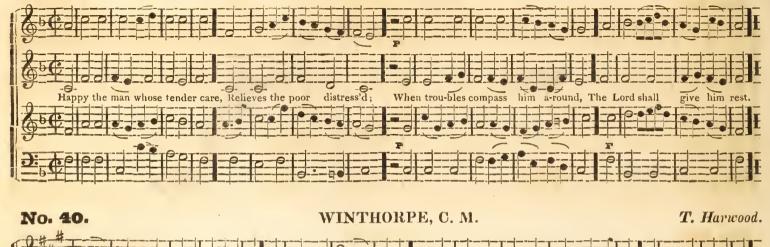
J. Cole.















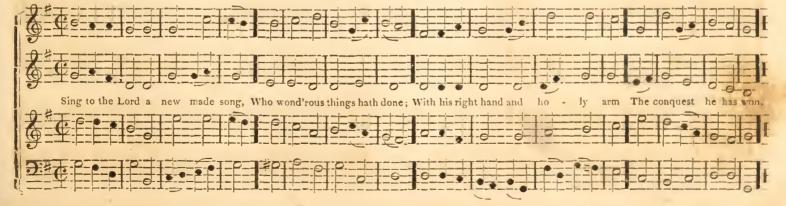
ROCHESTER, C. M.

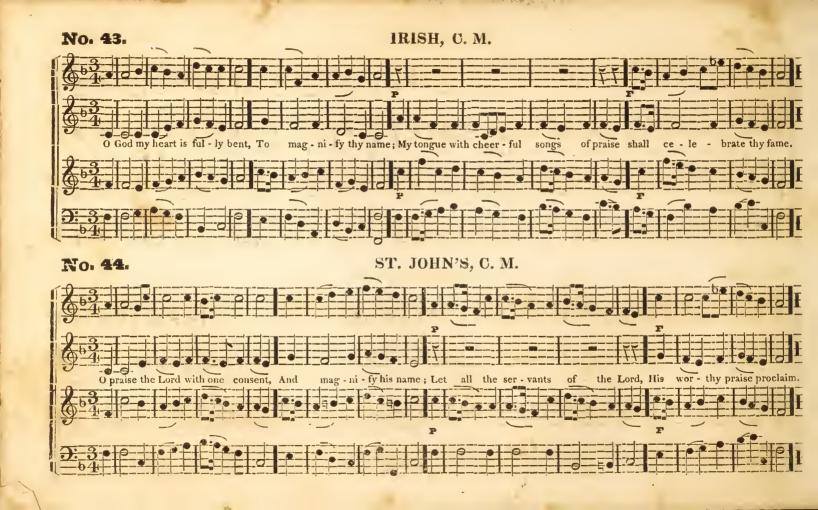
A. Williams.

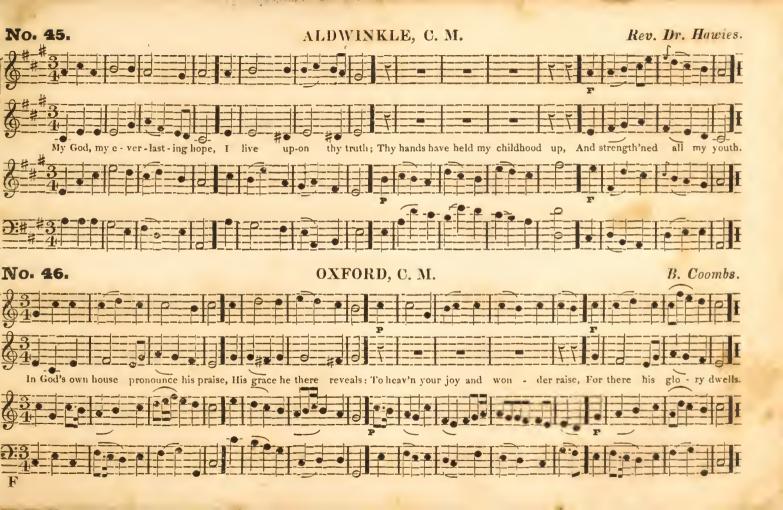


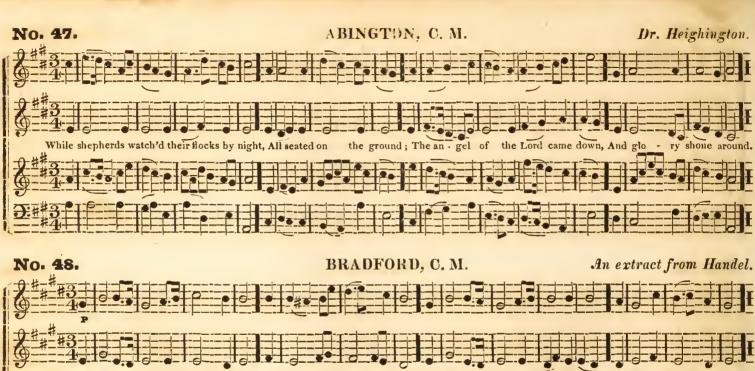
No. 42.

TOTTENHAM, C. M.















my hopes On thy

My hiding place my re-fuge tow'r, And shield art thou

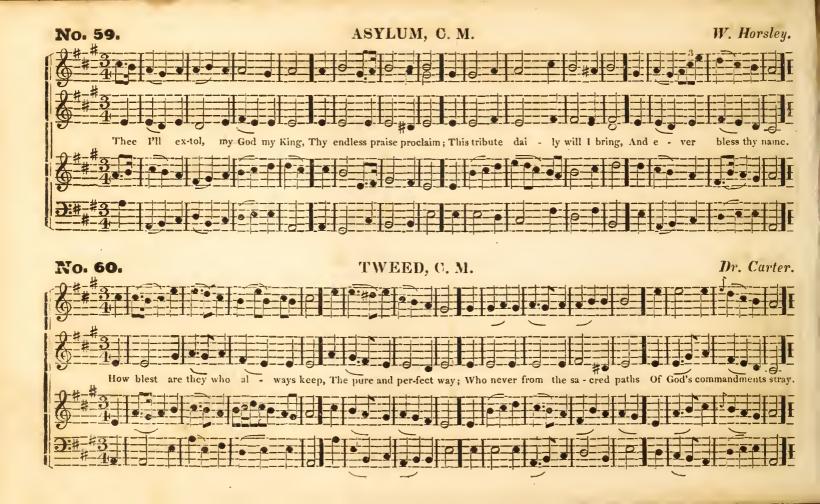


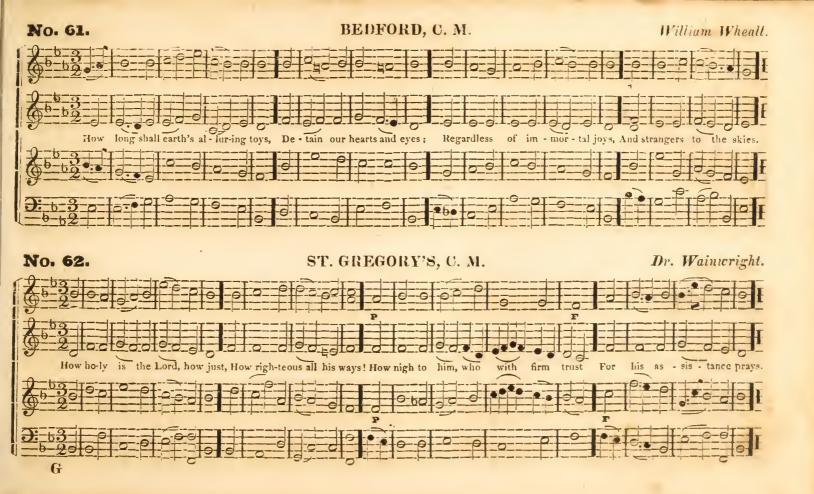
No. 58.

MANCHESTER, C. M.

Dr. Wainwright.



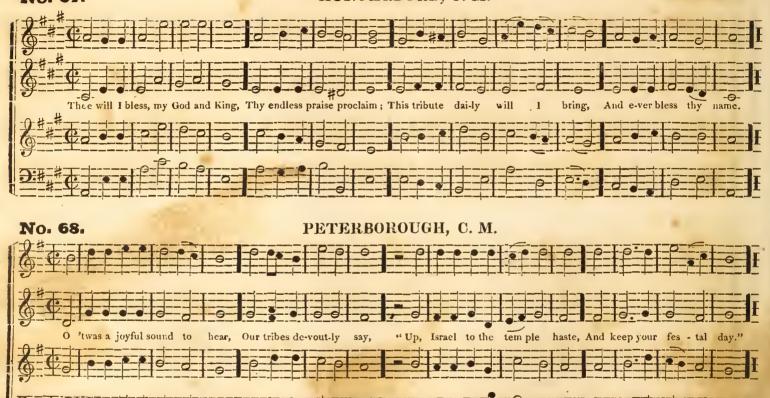




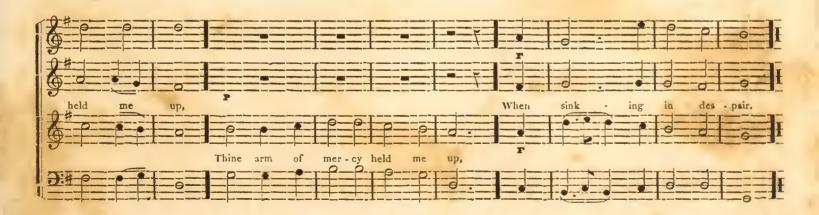




HUNGERFORD, C. M.









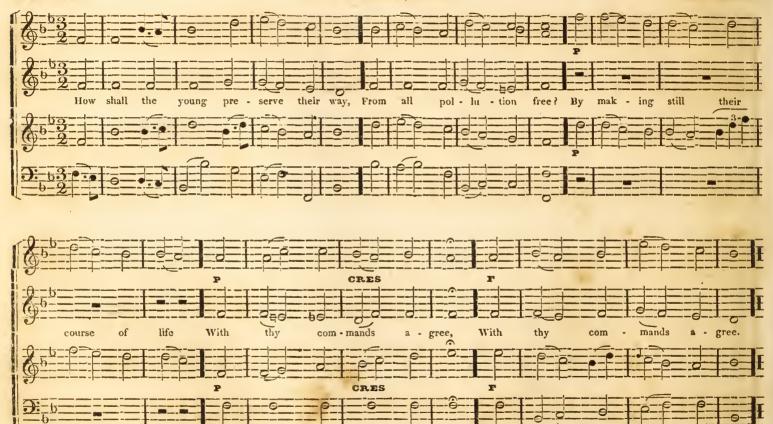
BROOMSGROVE, C. M.







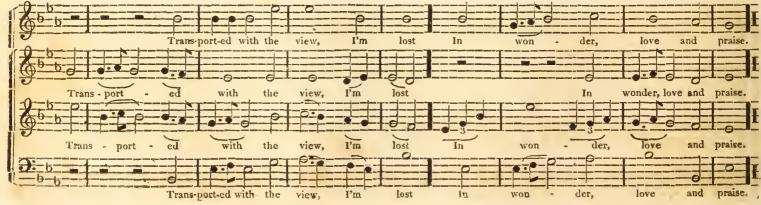






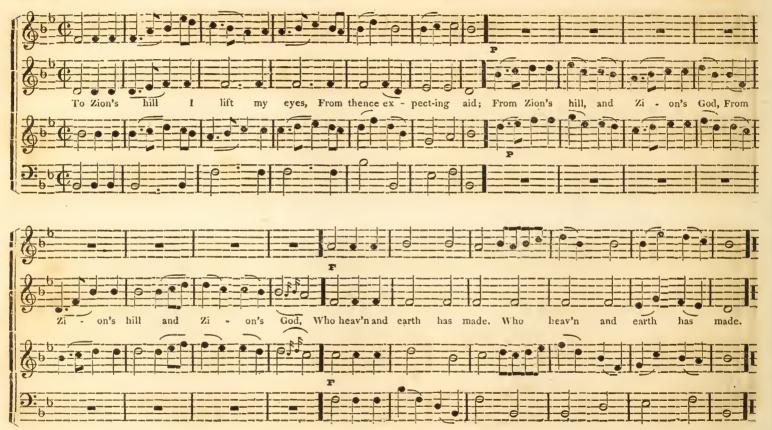


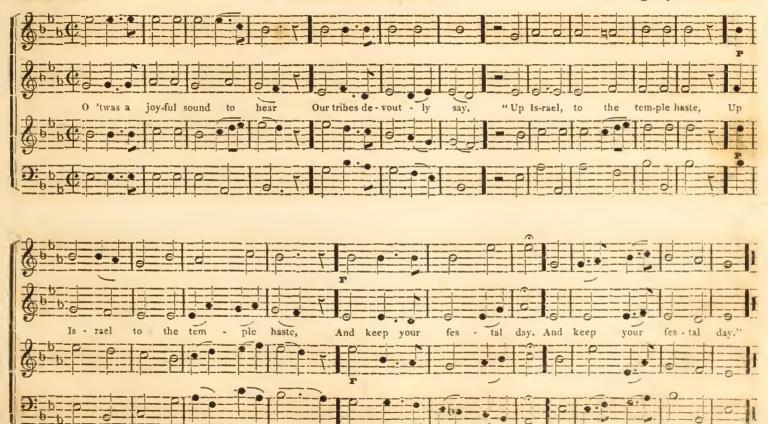


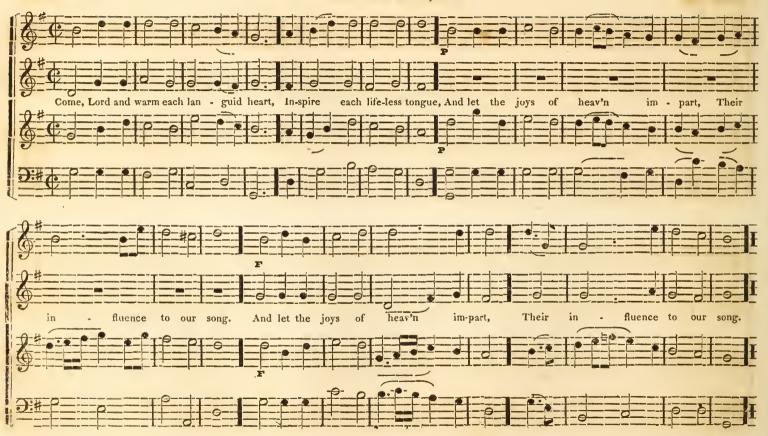


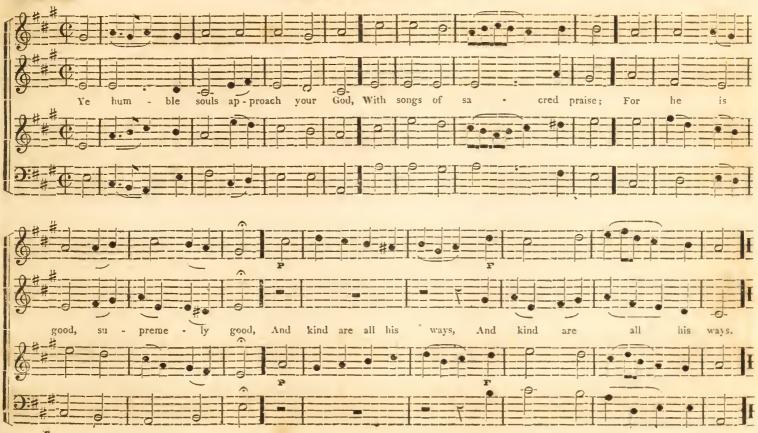
ce - le - brate thy fame.

CLIFFORD, C. M: -



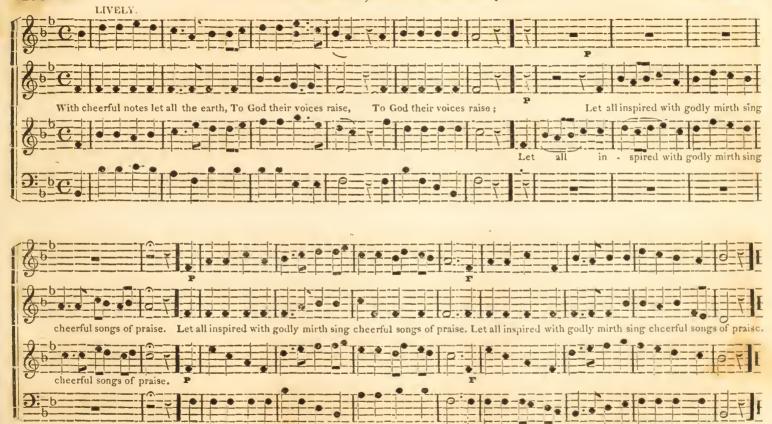


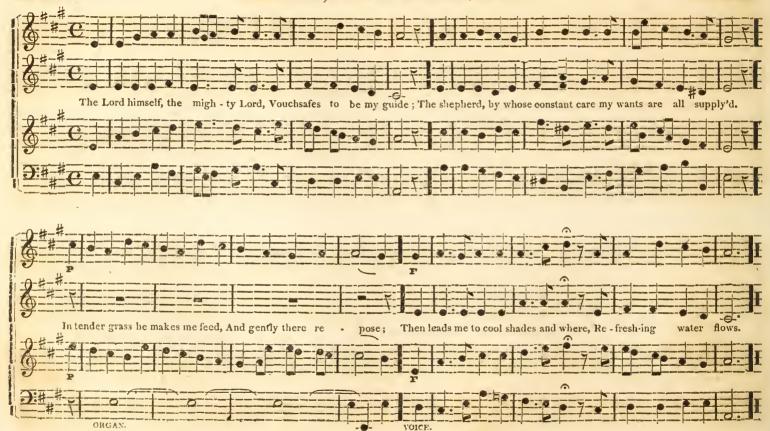


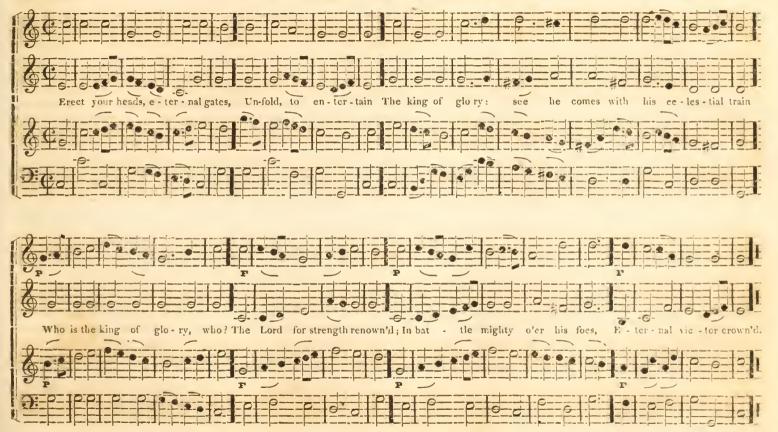


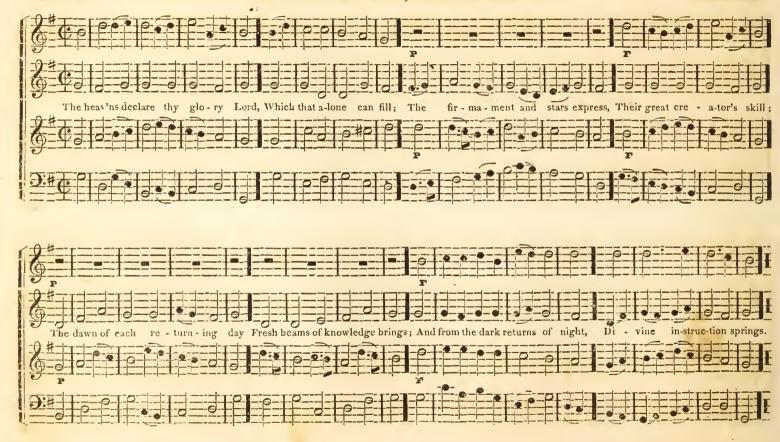


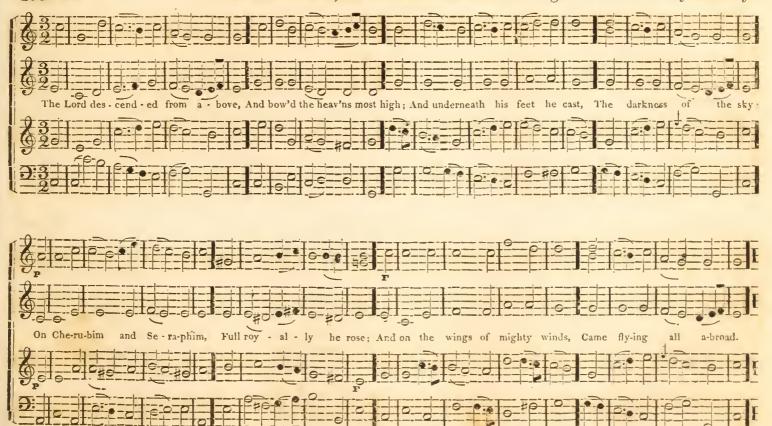
^{*} When accompanied with an Organ, the Bass and Tenor Voices may be silent during the first movement.

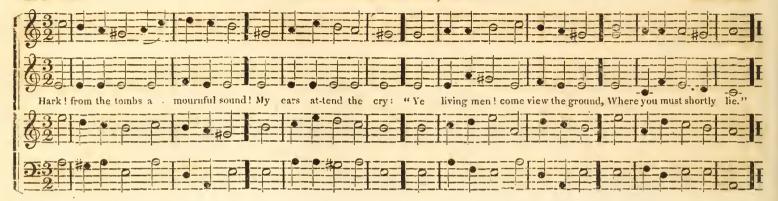












No. 89.

ST. OLAVE'S, C. M.

Husband.









BRUNSWICK, C. M.

Arranged for this work.

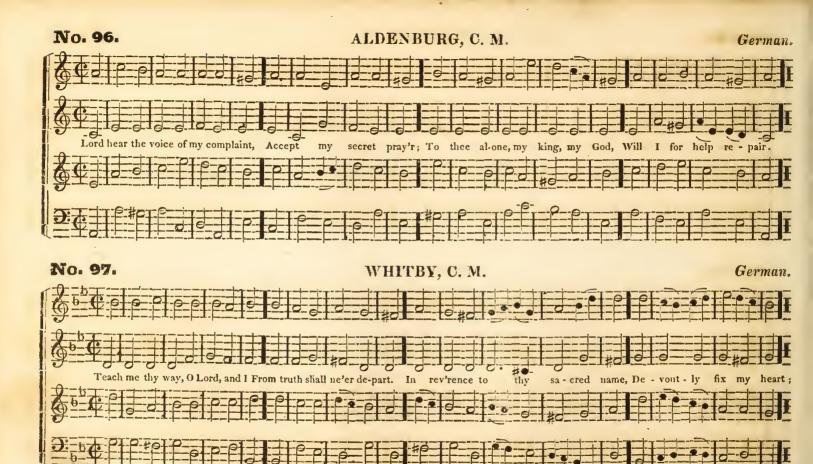


No. 95.

WALSAL, C. M.

Arranged for this work.





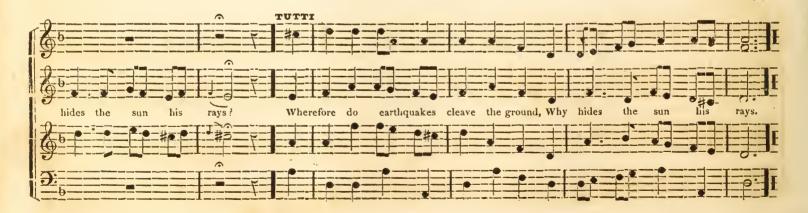


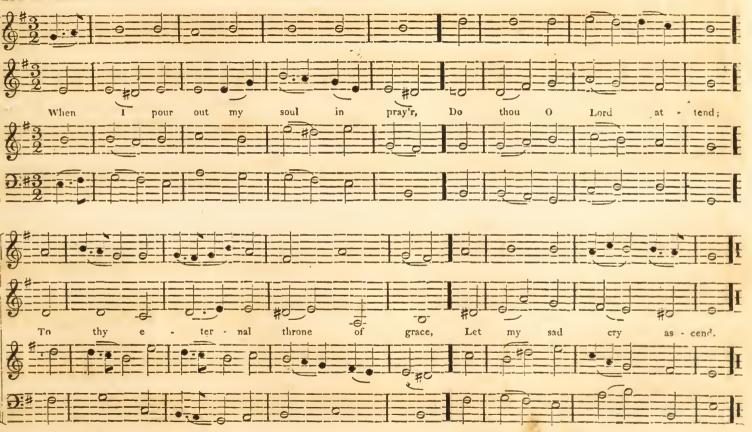




CALVARY, C. M. Hymn 65. Composed for this work by C. Meineke.



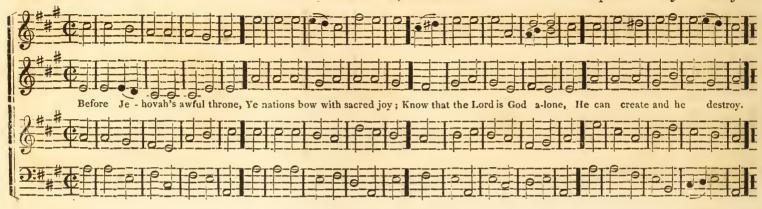




No. 102.

OLD HUNDRED, L. M. No. 1.

As published by Dr. Hayes.

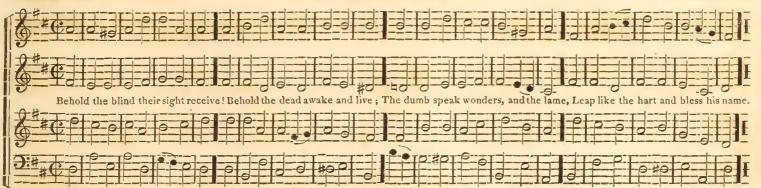


No. 103.

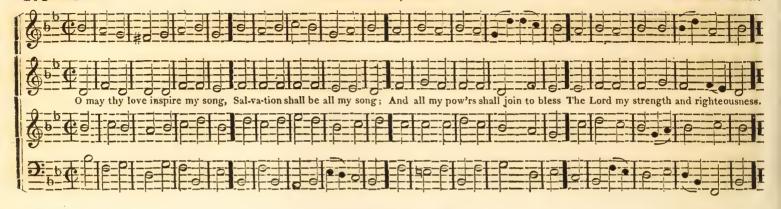
OLD HUNDRED, L. M. No. 2.

A German copy.







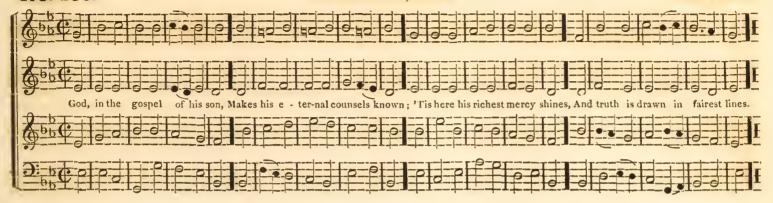


No. 107.

AUGSBURG, L. M.

German.





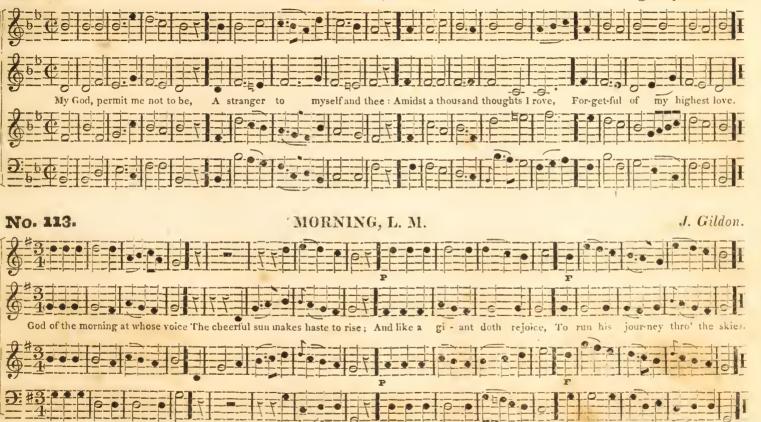
No. 109.

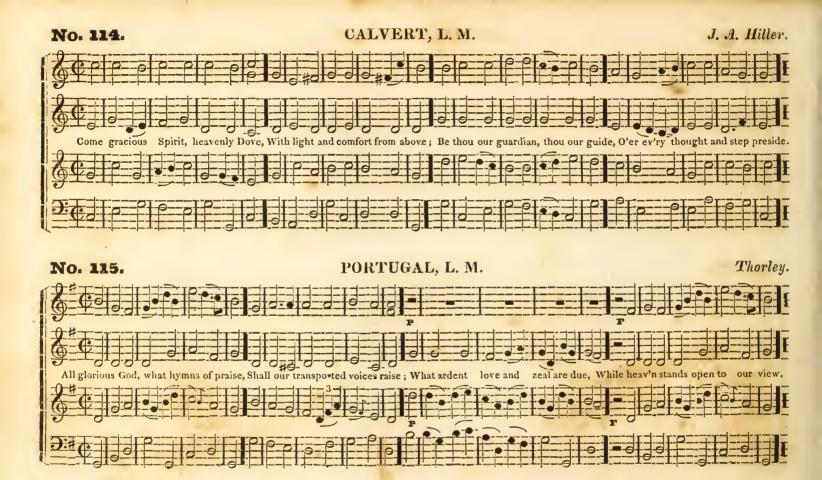
NAZARETH, L. M.

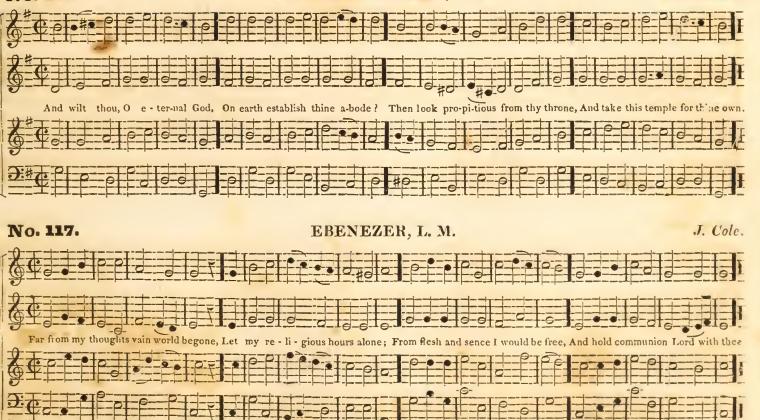
S. Webbe, Senr.



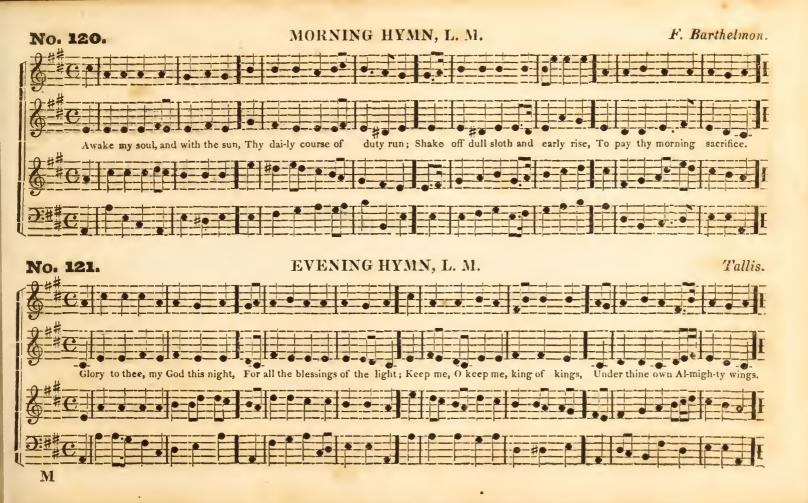














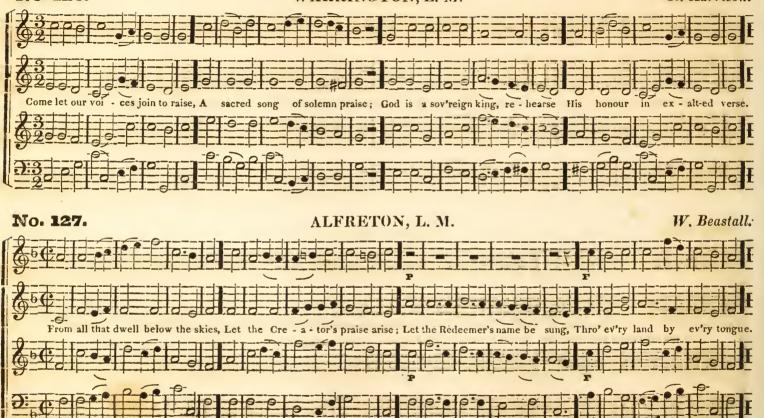
No. 123.

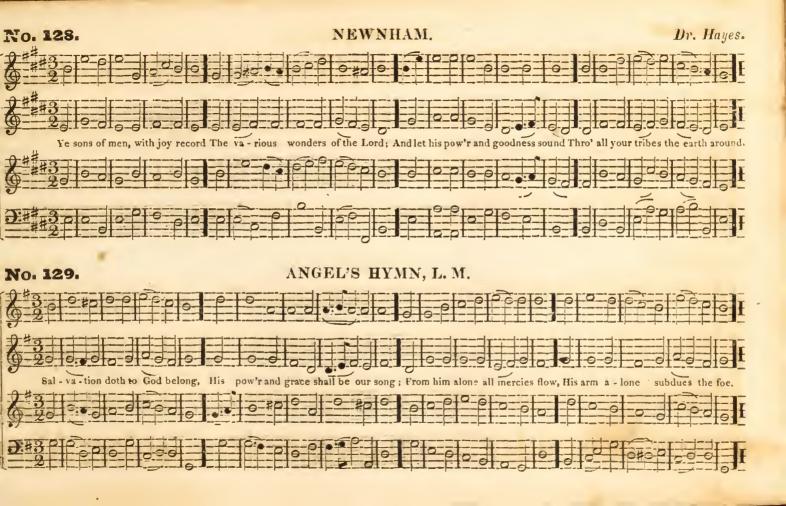
CHARLESTON, L. M.

R. Cook.

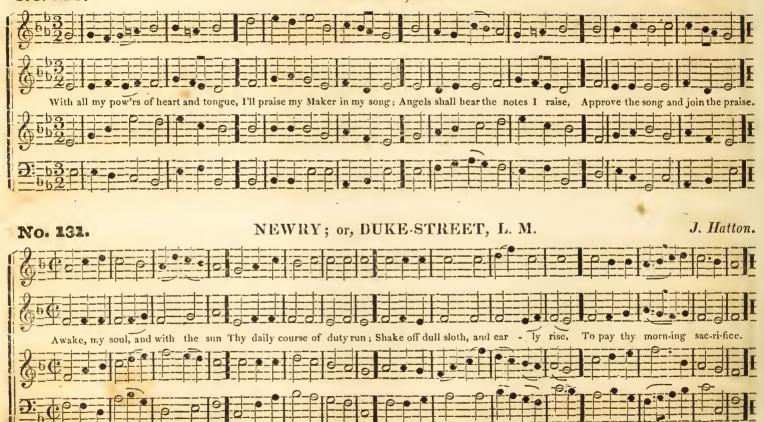


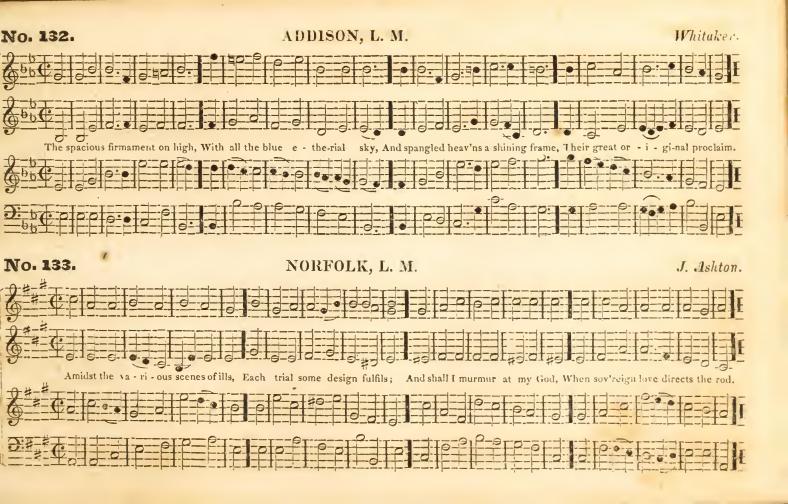




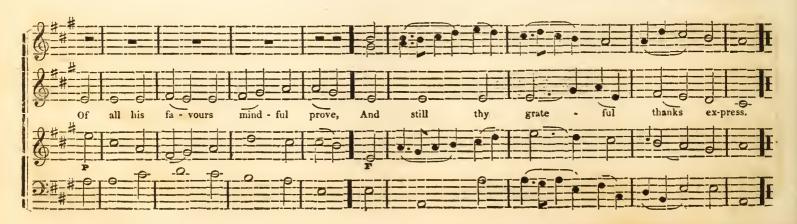


WELLS, L. M.



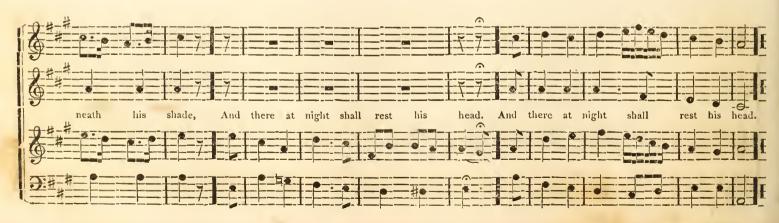


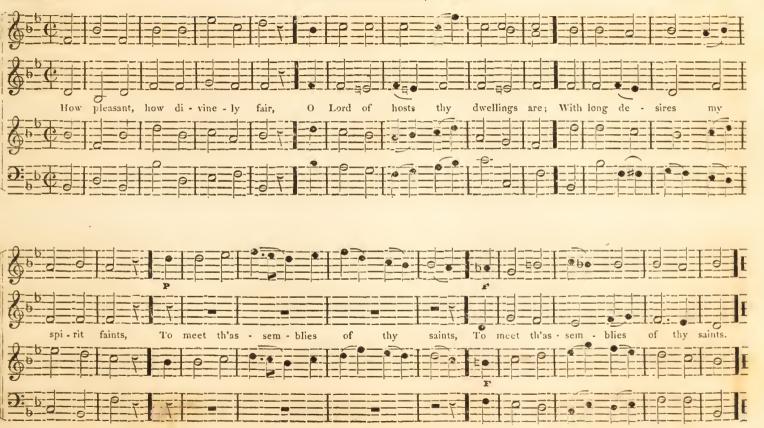


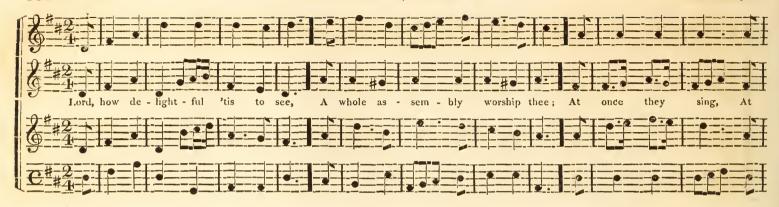


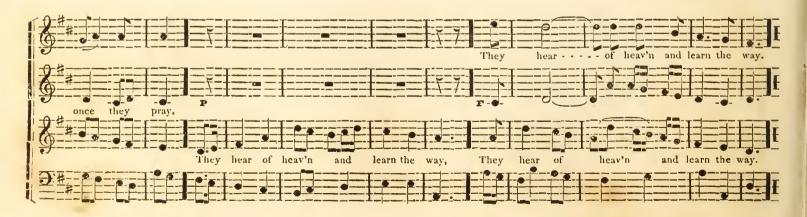




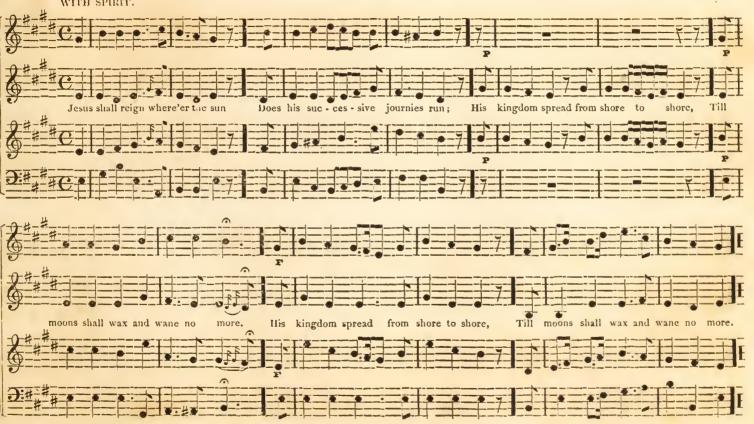






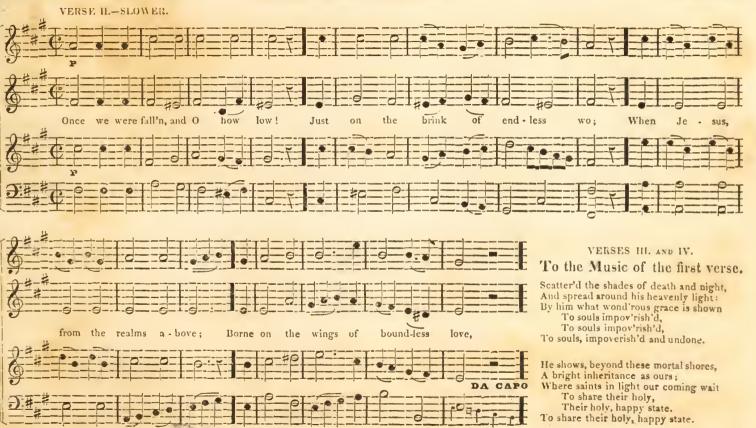


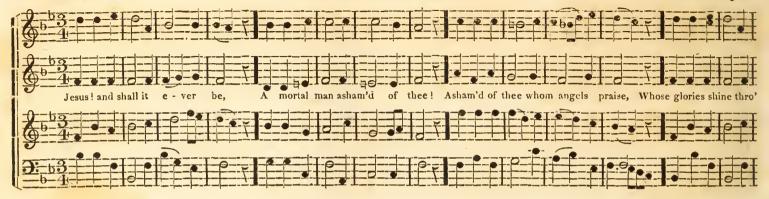
WITH SPIRIT.

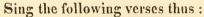


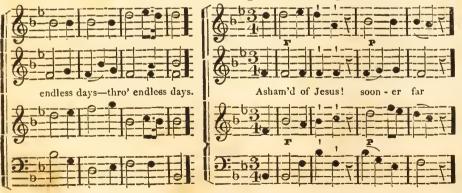


REDEMPTION—Continued.









Asham'd of Jesus! sooner far Let night disown each radiant star; 'I'is midnight with my soul, till he, Bright morning Star, bid darkness flee—bid darkness flee. Asham'd of Jesus! O, as soon

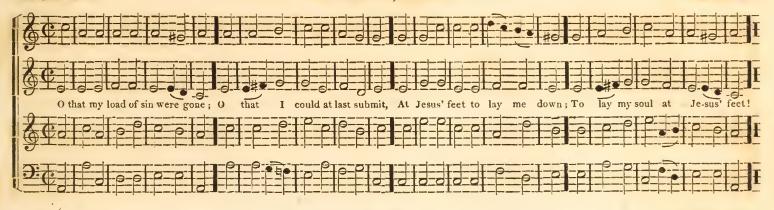
Asham'd of Jesus! O, as soon Let morning blush to own the sun; He sheds the beams of light divine O'er this benighted soul of mine—this soul of mine.

Asham'd of Jesus! that dear friend
On whom my hopes of heav'n depend!
No; when I blush, he this my shame,
That I no more revere his name—revere his name.

Asham'd of Jesus! empty pride!
1'll boast a Saviour crucified;
And, O, may this my portion be,
My Saviour not asham'd of me!—unworthy me.





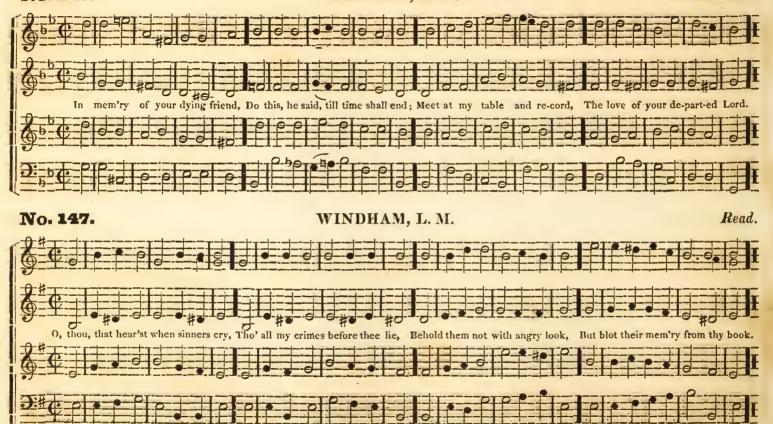


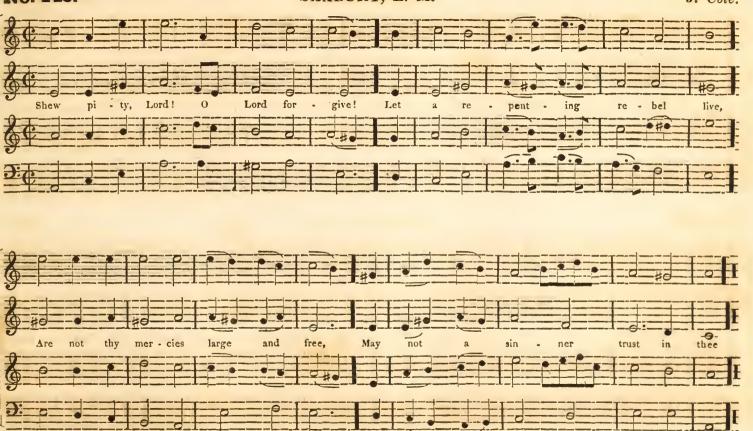
No. 145.

GRESHAM, L. M.

J. R. Stevens.

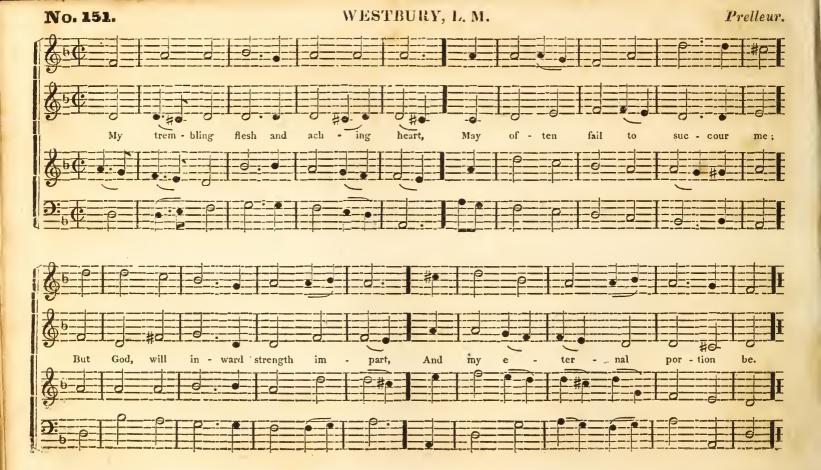














Thy blessed Unction from above, Is comfort, life, and fire of love: Enable with perpetual light, The dulness of our blinded sight.

Anoint and cheer our soiled face, With the abundance of thy grace Keep far our foes, give peace at home; Where thou art guide, no ill can come.

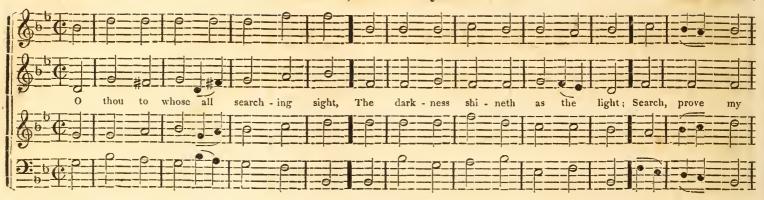
Teach us to know the Father, Son, And thee, of both to be but one; That through the ages all along, This may be our endless song:



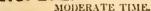


MERCY, L. M. Hymn 60.

German.







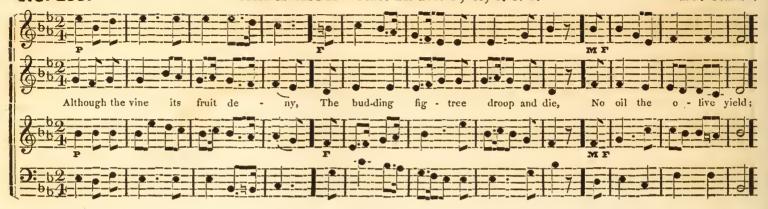












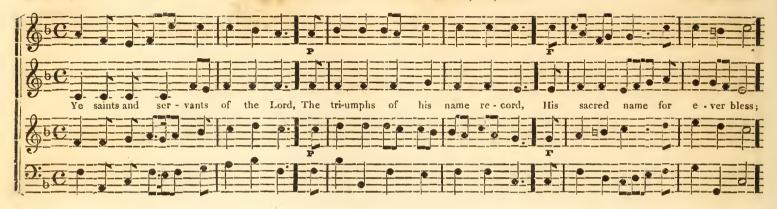




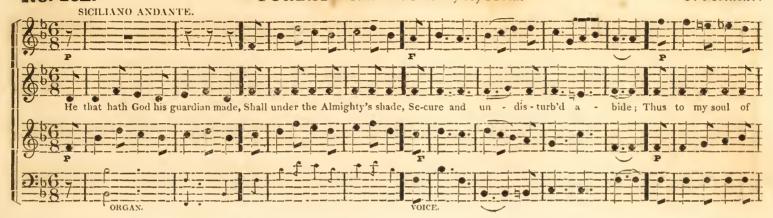


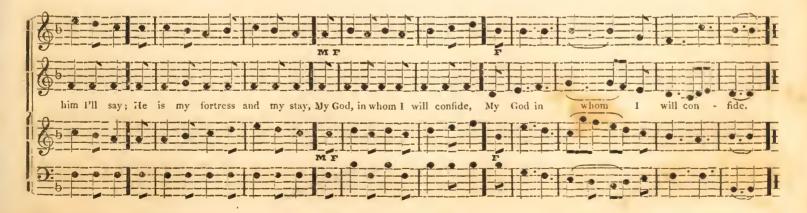








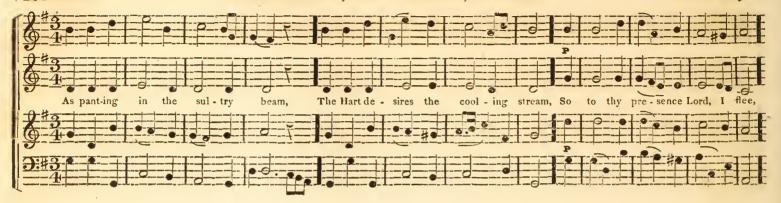


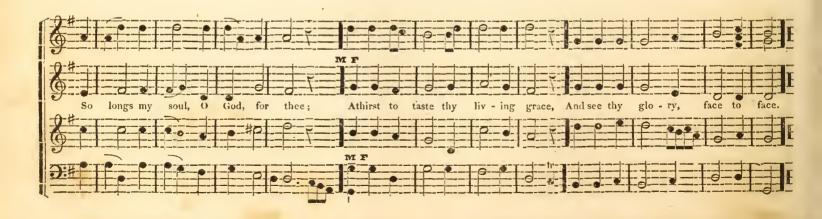


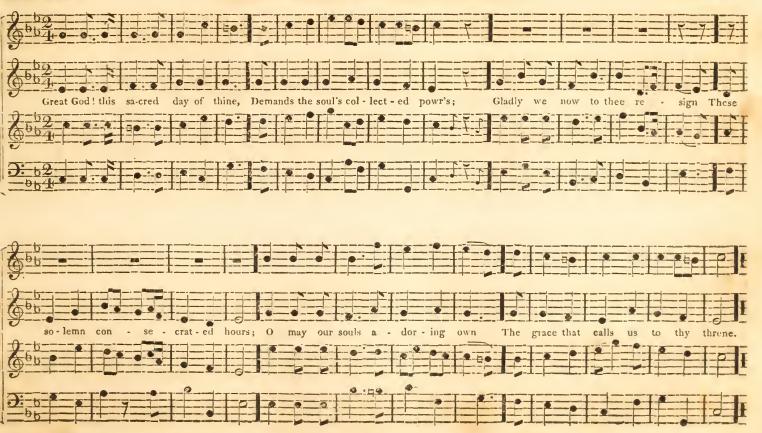




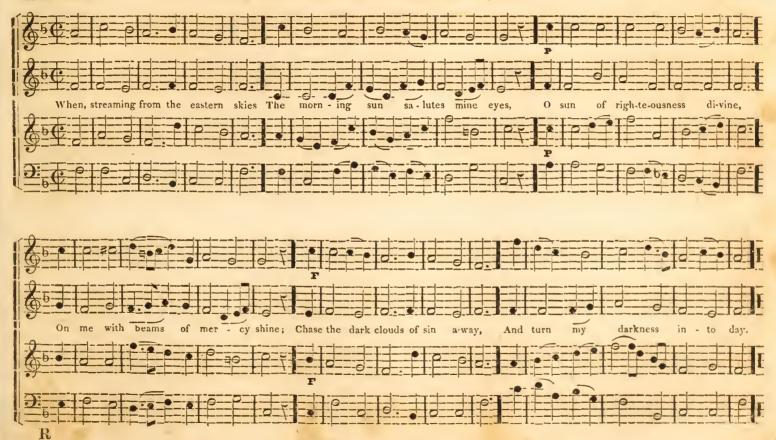


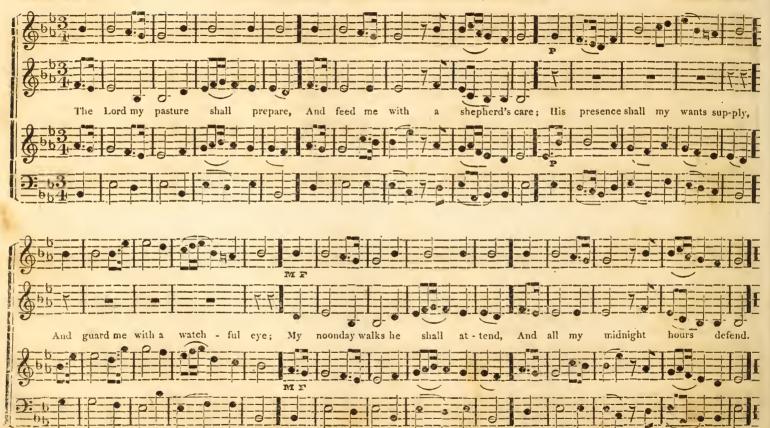










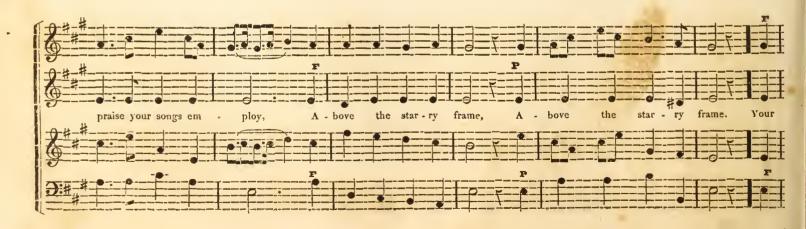




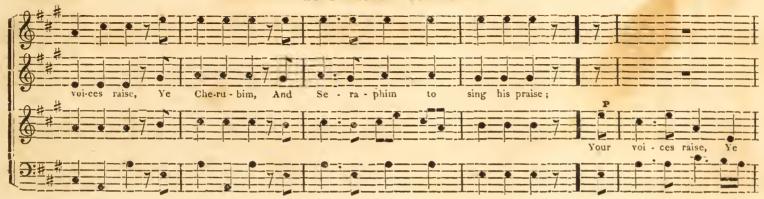








TRUMPET-Continued.

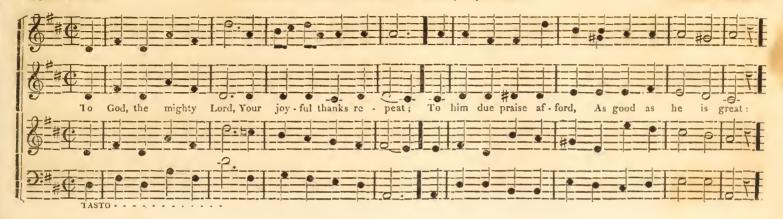




- 2 Thou moon, that rul'st the night,
 And sun that guid'st the day,
 Ye glitt'ring stars of light,
 To him your homage pay:
 His praise declare,
 Ye heavens above,
 And clouds that move
 In liquid air.
- 3 Let them adore the Lord,
 And praise his holy name,
 By whose almighty word
 They all from nothing came.
 And all shall last,
 From changes free;
 His firm decree
 Stands ever fast.



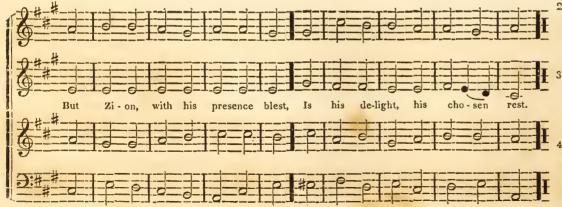






- 6 He spread the ocean round About the spacious land; And made the rising ground Above the waters stand; For God, &c.
- 7 Through heav'n he did display
 His num'rous hosts of light;
 The sun to rule by day,
 The moon and stars by night
 For God, &c.
- 25 He does the food supply,
 On which all creatures live;
 To God, who reigns on high,
 Eternal praises give.
 For God will prove
 Our constant friend.
 His boundless love
 Shall never end.





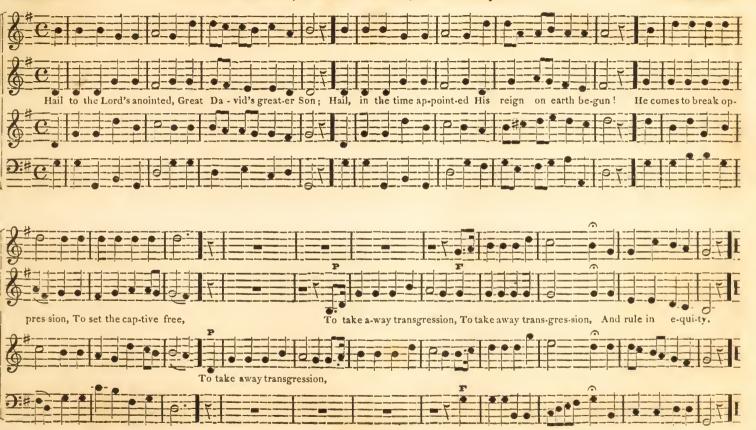
- 2 O King of glory! come.
 And with thy favour crown
 This temple as thy home,
 This people as thy own.
 Beneath this roof vouchsafe to show
 How God can dwell with men below.
- 3 Now let thine ear attend
 Our supplicating cries;
 Now let our praise ascend,
 Accepted to the skies;
 Now let thy gospel's joyful sound
 Spread its celestial influence round.
- 4 Here, may the list'ning throng,
 Imbibe thy truth and love;
 Here Christians join the song
 Of Seraphim above:
 Till all who humbly seek thy face,
 Rejoice in thy abounding grace.



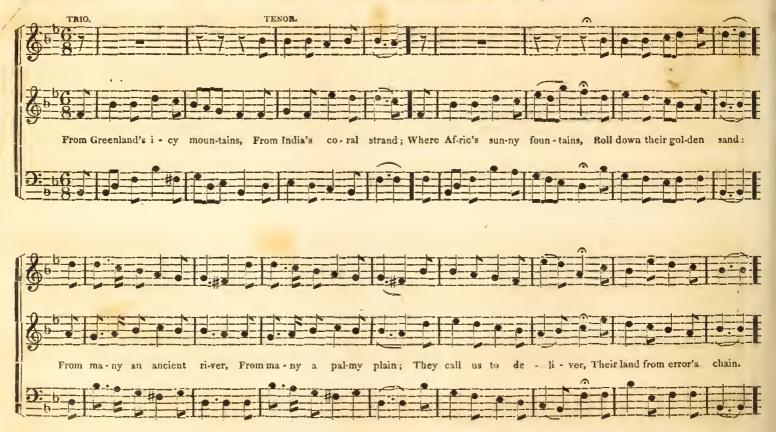
SOUTHBURY, Class II. No. 4; or 148th.





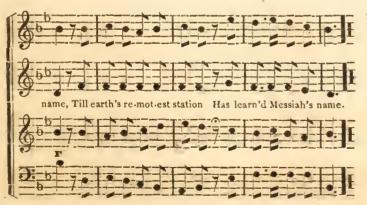


MISSIONARY HYMN—Class II. No. 6. Hymn 107.

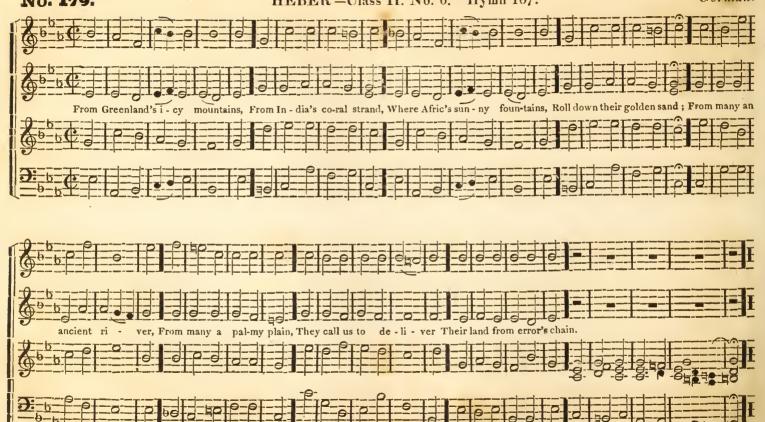


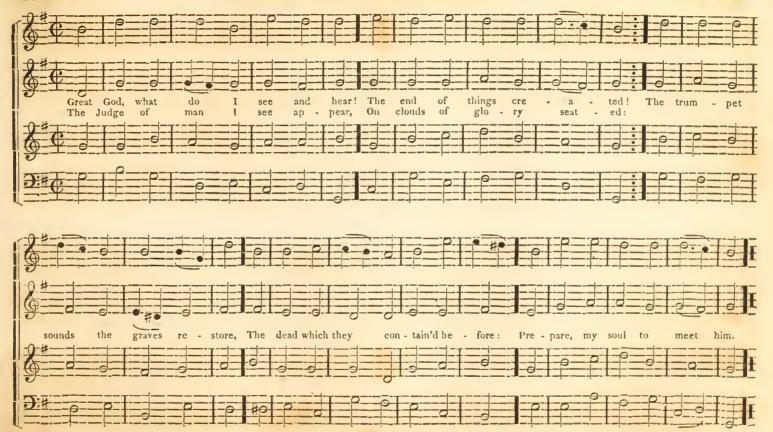
MISSIONARY HYMN-Continued.



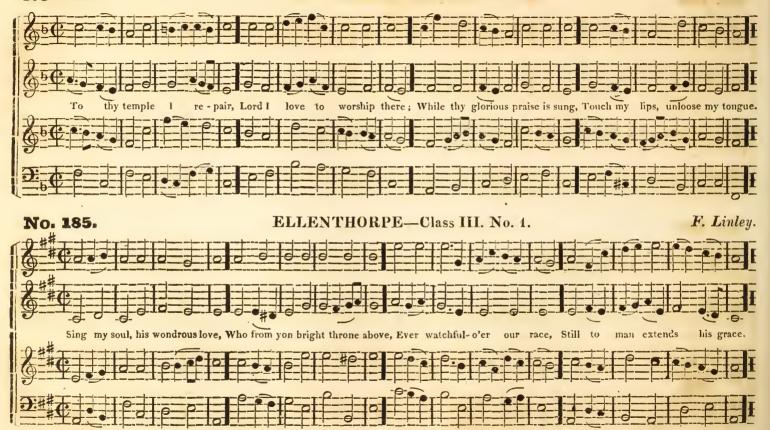


- 2 What though the spicy breezes
 Blow soft o'er Ceylon's Isle;
 Where ev'ry prospect pleases,
 And only man is vile:
 In vain with lavish kindness
 The gifts of God are strewn;
 The Heathen in his blindness
 Bows down to wood and stone.
- 3 Shall we, whose souls are lighted
 With wisdom from on high,
 Shall we, to men benighted
 The lamp of life deny?
 Salvation! Oh Salvation!
 The joyful sound proclaim
 Till earth's remotest station
 Has learn'd Messiah's name!
- 4 Waft, waft, ye winds, his story,
 And you, ye waters, roll,
 Till like a sea of glory
 It spreads from pole to pole;
 Till o'er our ransom'd nature
 The Lamb for sinners slain,
 Redeemer, King, Creator
 In bliss returns to reign.









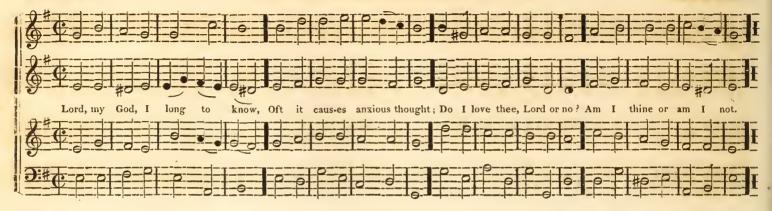


No. 187.

ATTERCLIFF—Class III. No. 1. Hymn 172.

Goodlad.



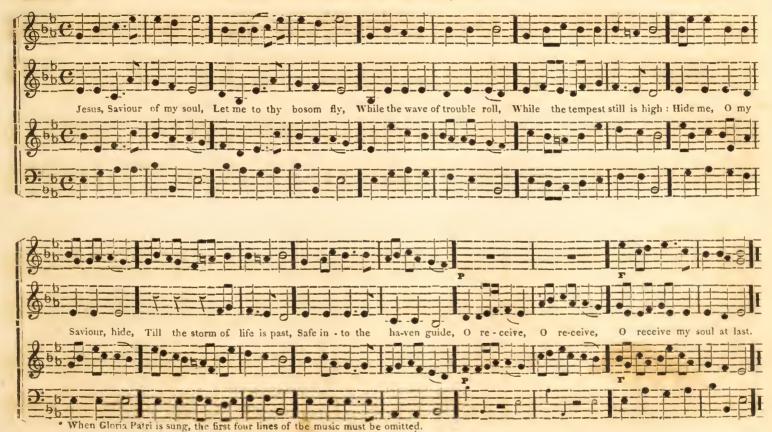


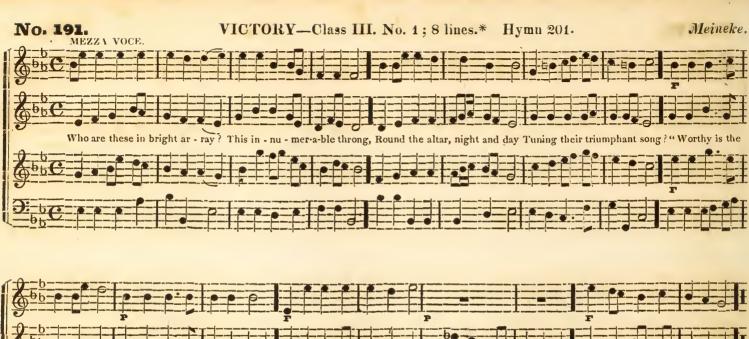
No. 189.

VERMONT-Class III. No. 1.

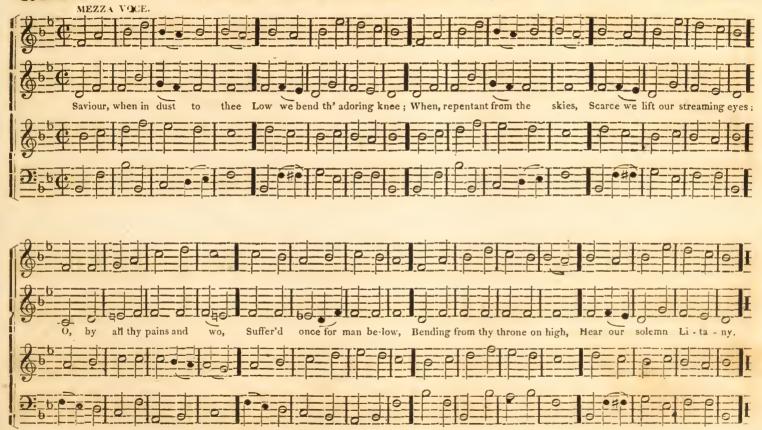
German.

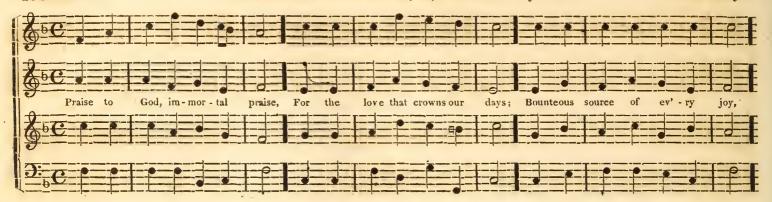




















No. 196.

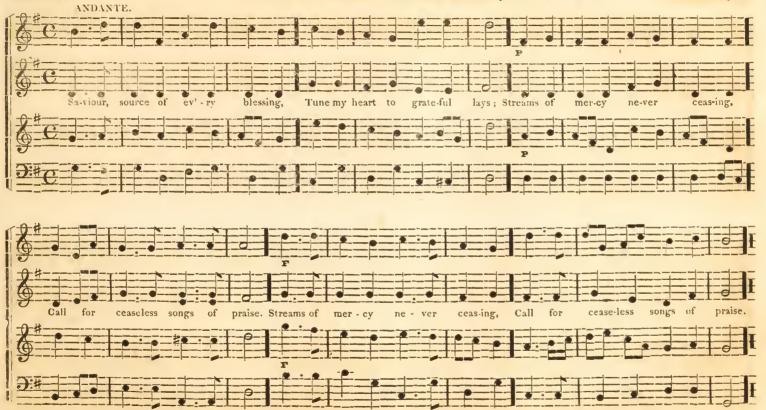
SICILIAN MARINERS—Class III. No. 3. Hymn 42.



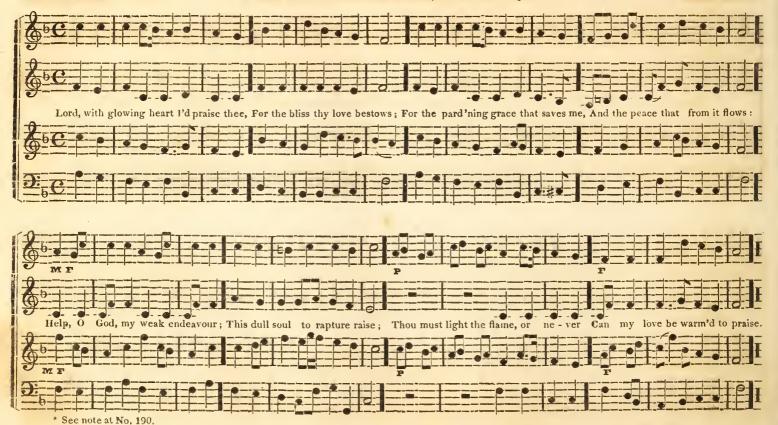








[&]quot;Hymn 40, does not belong to this class, but it may be sung to this tune, and requires no repetition of the words, except the fifth line.

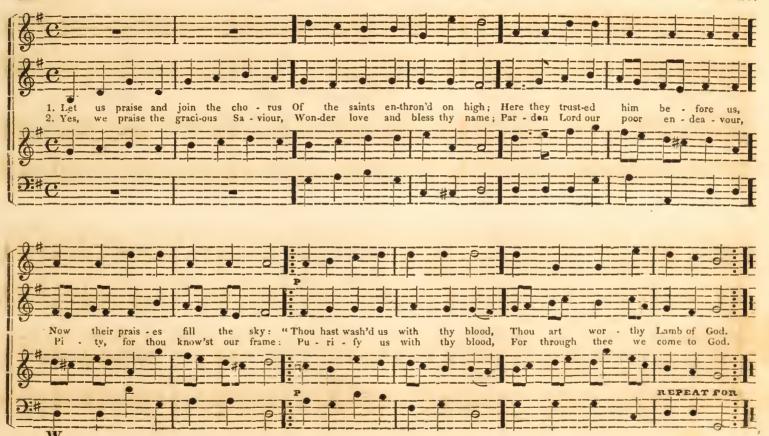




* See note at No. 190.



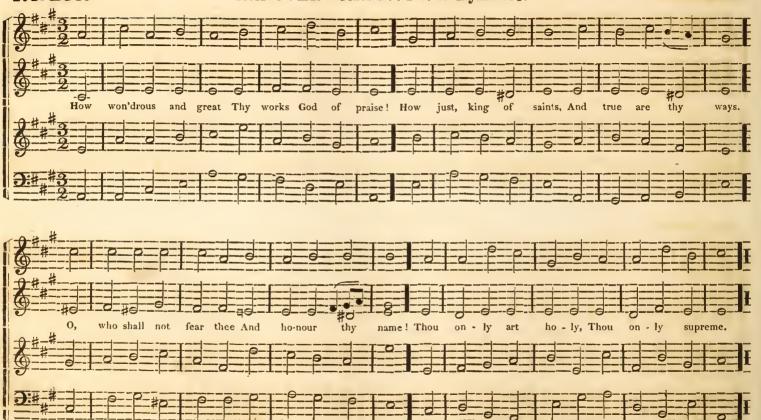


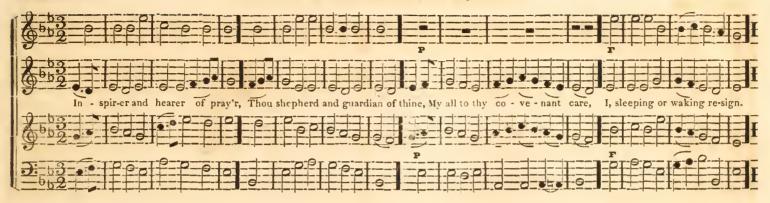




TIVOL1-Continued.



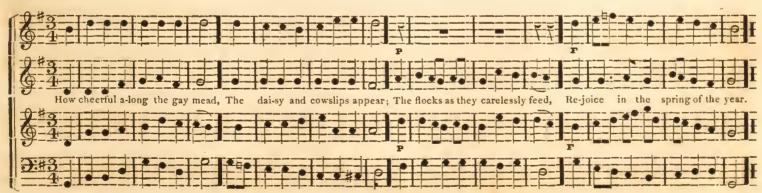




No. 207.

BELVIDERE-Class IV. No. 2.

J. Cole.

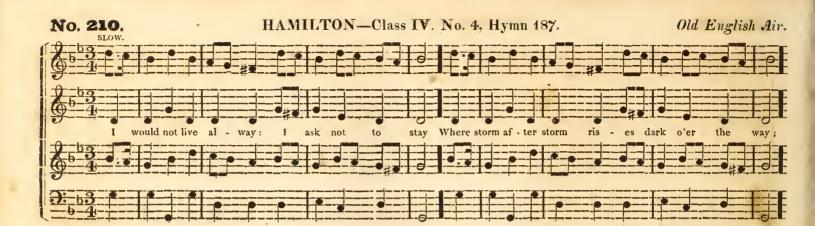




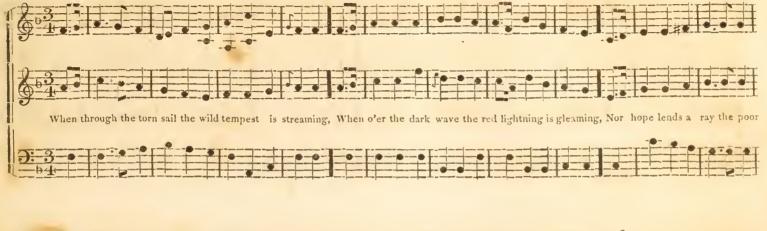
^{*} This measure may be sung to Wilton and many other C. M. tunes in Triple time; by a proper attention to the division of the syllables.







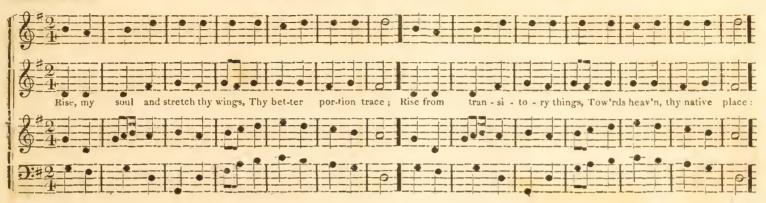


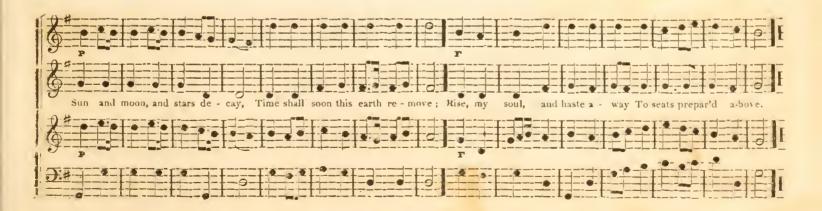


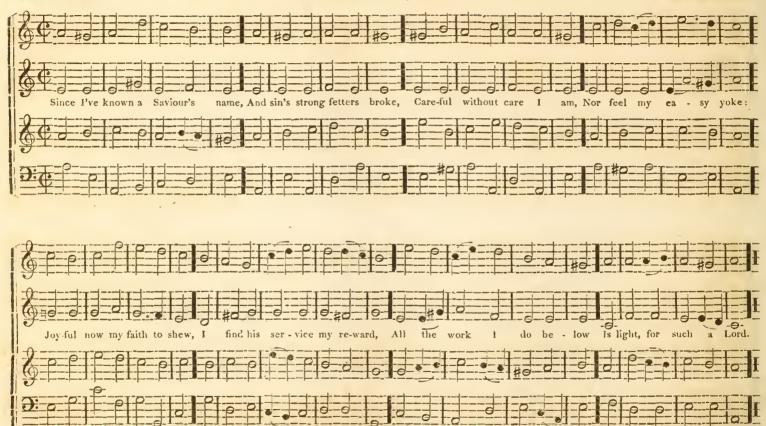


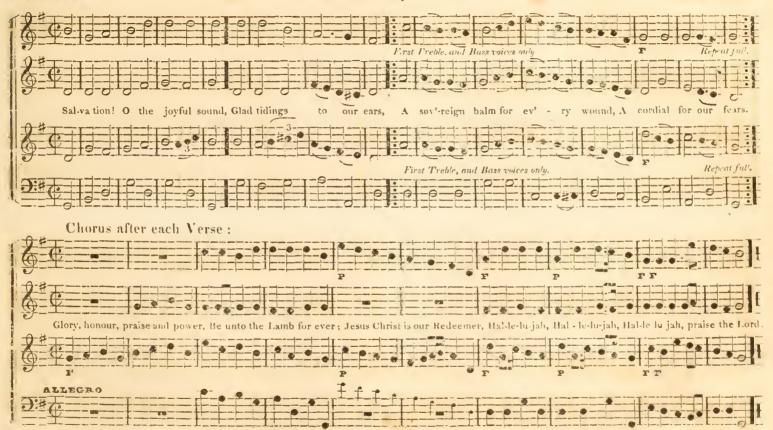


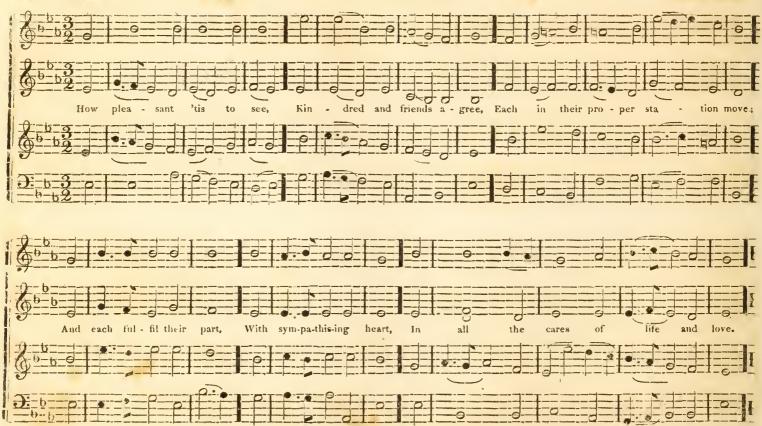
AMSTERDAM. Hymn 145.





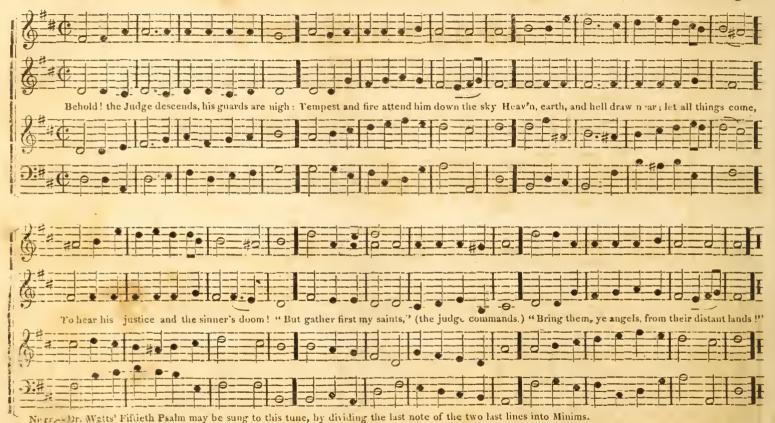






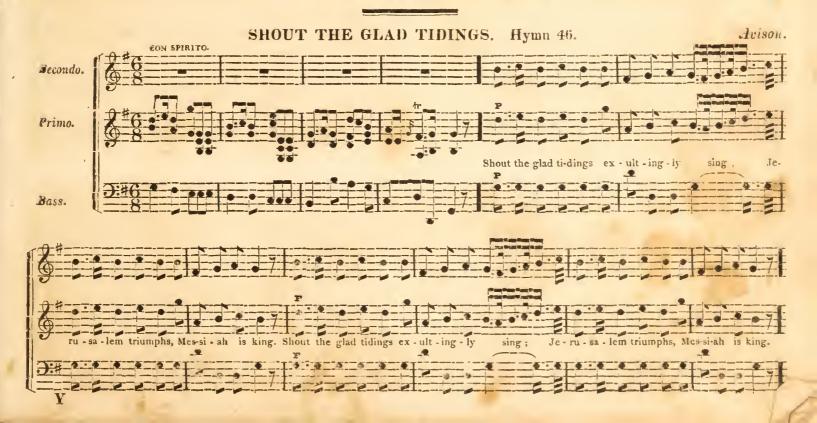






FINIS.

APPENDIX. No. 1.



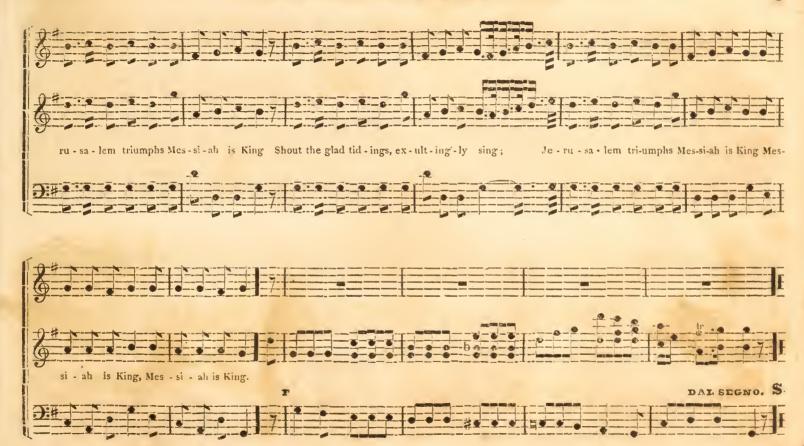
3. Mortals! your homage be

SHOUT THE GLAD TIDINGS-Continued.

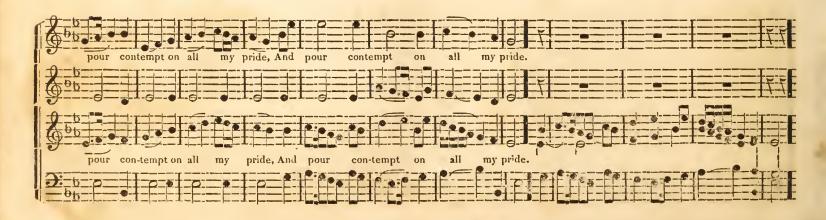


grate · ful · ly bringing, And sweet let the gladsome ho · san - na a · rise; Ye angels! the full hal · le-



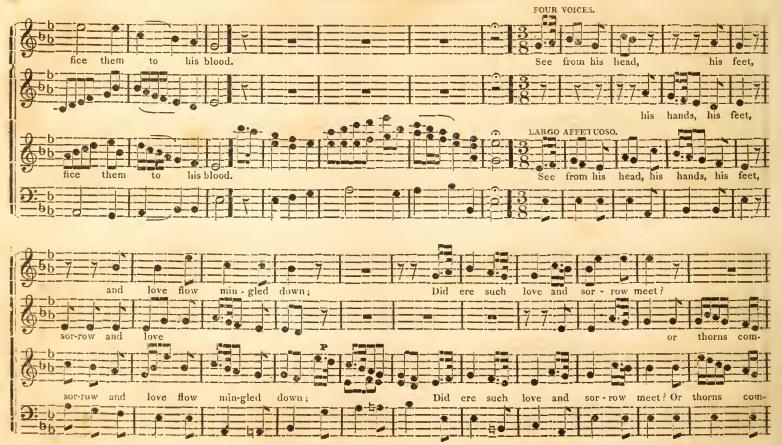






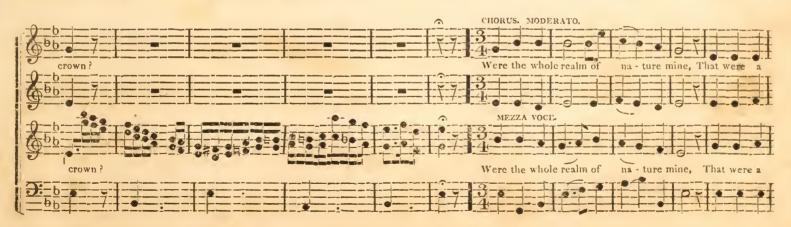


CRUCIFIXION—Continued.

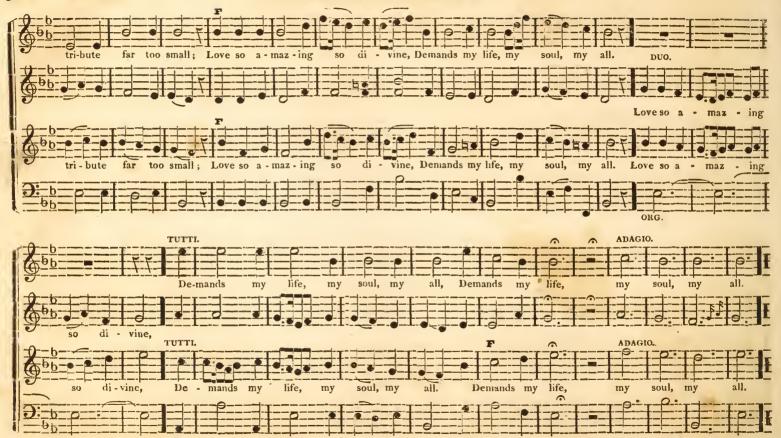








CRUCIFIXION -Continued.

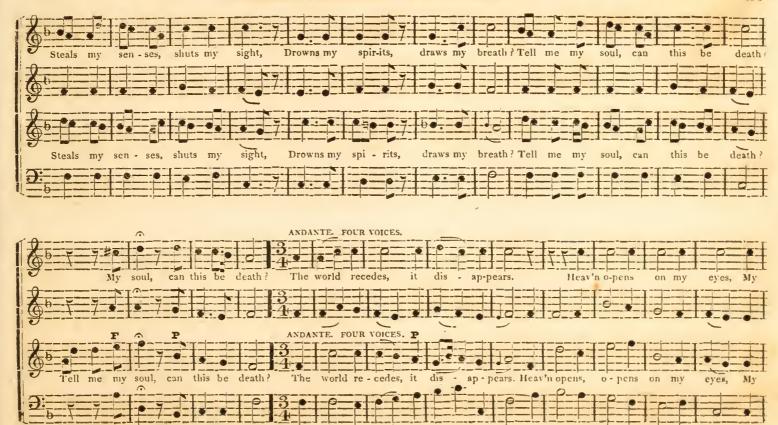












THE DYING CHRISTIAN-Continued.



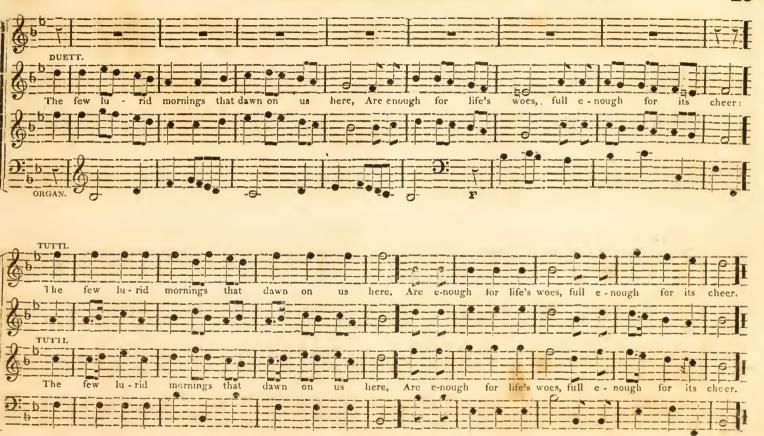


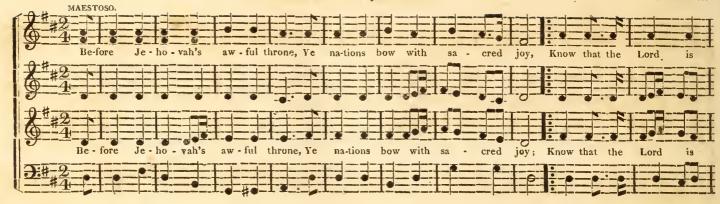






















Eller of the section of the minimal composition









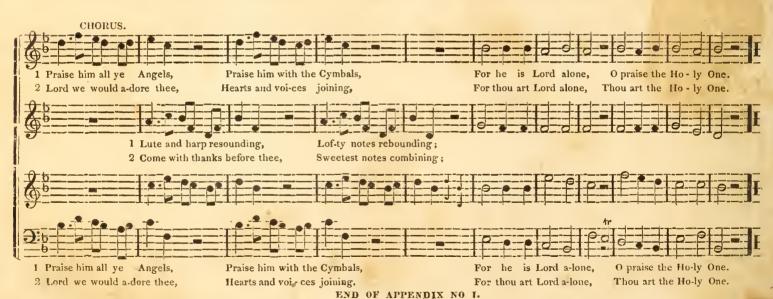






When through devious paths I stray,
He shall teach the better way,
Kindle virtue's dying flame,
And my erring soul reclaim.
Through the dreary vale I tread,
By the shades of death o'erspread
There I walk from terror free,
While protected, Lord by thee





7.11

